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"The Letter killeth, but the Spirit giveth Life"

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DIRECTOR'S ADDRESS

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I N the last week of the Christmas term I attended no less than eight musical programmes, of which six were in the College ; new compositions, chamber music, first orchestra, opera, choral concert, and junior exhibitors inside, plus an opera and a concert outside. And yet some people say we are not musical.

It is a curious problem, this question as to whether an individual or a nation is reputed to be musical or not. There are people who never miss an accepted international star or a famous foreign orchestra. Are they musical? They would be very angry if one denied it. But they do not seem to mind much what is performed. Nine times out of ten they never even ask. What is it they go to hear?

And there are people who rarely go to concerts, but play away at home, not very well, learning their music at first hand. There used to be a very large number of these. Were they more musical, or less, than the celebrity fans?

Half-way between these are the promenade audiences and, say, the amateur musical societies. The promenade audience swallows huge meals of mixed classics, with an occasional old savoury or modern cocktail. It applauds everything and everybody vociferously and indiscriminately, and its appetite is insatiable. The musical society sings and plays anything of repute, from Palestrina to Britten, caring less about technical perfection than about knowing and enjoying music from the inside. Which of these two sets of people is the more musical? There are people, of course, who belong to both camps, but broadly there are these two communities, the doers and the listeners. By which are we to judge a nation's rank?

For this division exists nationally as well as locally. The Italians, for example, are intensely musical so far as listening is concerned, and within their own special field of opera. And this keenness is reflected in the way a good operatic singer is nursed and encouraged and rewarded. But only a handful of them ever take an active part in music, and those few mainly as individual specialists. I myself heard the first performance in Italy of the St. Matthew Passion, sung by a chorus imported from Switzerland. And I read the other day that Handel's " Messiah " either just has been, or is just about to be, performed there for the first time. This is not surprising, for there is very little concerted music of any kind outside the profession.

In Germany, where there used to be an enormous amount of domestic music, the type of large amateur society to which we are accustomed was comparatively rare even in the palmiest days of German music. I remember a famous German conductor who visited us here announcing almost with bated breath that he was

going back home to conduct the B minor Mass. We forbore to tell him that we perform it about once a week in England. Nor in any part of Germany, opera excepted, could you ever hear the enormous range of music of all kinds which is covered in a London season.

In France, music of quality is confined to a few very big towns, and this is true of all the smaller nations too. It is professional and specialised, and the public is a listener, not a participant.

What, then, do we mean by a musical nation? Is it a community that performs or a community that applauds? I suppose the answer is "both." But there is a profound difference of approach involved, and this difference must have its effect both on those who create the music and on those who support it.

Nowhere else in the world, for example, is there so much school music as in Britain. It is a long historical tradition going right back to the monastic schools which trained boys and men for the musical services of the church. This tradition has never been completely broken, for the older public schools and colleges inherited it from the church, and the newer schools have imitated the older ones, so that even under compulsory education for everyone music is allowed to retain its claim to a place in the scheme. Most children forget the rudiments they may have learnt at school, but many do not, and these form the musical societies of clubs, colleges and universities, of factories and commercial houses, of villages and towns.

There is also no parallel to our long catalogues of published music for schools and amateur societies. It was Vincent Novello, the founder of the firm, who first published cheap vocal scores and thus supplied the needs of those who wished to sing standard choruses in parts. Our publishers have printed and sold for a few pence thousands of songs and part-songs for schools. We have an enormous range of music, original or arranged, suitable for amateurs to play together. And the more ambitious amateurs are not afraid of the greatest and most exacting masterpieces.

We have had scores of composers, some few of whom have become famous, who found it both congenial and profitable to write music which is sound in taste but simple in texture. We have hundreds of trained performers who sing or play the solos and fortify the orchestras which our amateur societies need for their programmes. There is, indeed, no strict dividing line between the more accomplished amateurs themselves and the professionals they invite to help them, any more than there is any appreciable gap between the trombone of a brass band and the trombone of an orchestra. Our country is fortunate in this wealth of skill and enthusiasm so widely scattered throughout the whole non-professional world.

This essentially democratic aspect of our national music is understood by very few foreign observers. It is often so alien to their experience that they cannot even imagine it. Only a few weeks ago a distinguished European musician told me he was forming a children's choir which was intended to be a feature of his programmes. The children were to be carefully selected from

neighbouring schools and then concentrated in one building for intensive training. There was apparently no effective music in any of the schools themselves, nor did it seem that such a general musical activity was considered either possible or desirable. This illustrates precisely the question I have in mind. If that children's choir is heard or recorded, and proves to be of superlative quality, are we entitled to say that their country is more musical than ours? We may exhibit no such unique skill, but we have thousands of children singing in scores of schools as a normal part of their general education.

There is, of course, no substitute for the intensive training of the specially gifted. That is our function in this College, and this is why I have to-day put to you the other and broader aspect of our musical life. But there is a further and deeper reason, I believe, why we most of us feel that a wide-spread personal and active interest in an art, though it may be very rough-and-ready in its skill, is a healthy and desirable feature of corporate life. We would not leave all science to the science specialists. We cannot be good citizens in a scientific age unless we have at least some small knowledge of the methods and standards used in the search for scientific truth. We who have to live by laws cannot leave law entirely to the lawyers. Most fundamental of all, we cannot leave government entirely in the hands of the governors. There has been far too much authority above, and far too much apathy below, in the distracted Europe of our days. There is far too much of these attitudes now. Too much power corrupts, and absolute power corrupts absolutely. That has been the verdict of history time and again. Life has not only to be lived, it has to be understood, and every citizen should know enough to have an opinion, and liberty enough to express it.

That is why, even in the field of the arts, there is need of an informed public judgment, and that judgment cannot be secure unless it is founded on direct contact, not only with the products of an art, but with its practical methods and ideals. The arts of the world will never come to full fruition until all men, on however modest a scale, and in their several ways and degrees, are themselves potential artists.

SADLER'S WELLS BALLET COMPANY IN AMERICA

By ROBERT IRVING

I N England we are apt to deride American adulation of film and stage stars. Certainly, success in America is more complete and overwhelming, and the size of the country requires a publicity service more immediate and loud than we can tolerate. The reports of initial success are, therefore, more deafening and are more eagerly noted by the public. Thus, the opening performance of "The Sleeping Princess" by the Sadler's Wells Ballet Company

sent its reputation soaring to the skies, and from then an immense wave of enthusiasm and appreciation followed its every move.

The first North American visit of the Company was planned on a comparatively tentative basis and the repertoire was chosen with some anxiety. A short and prudent tour had been arranged, offering no chance of the Company outstaying its welcome in any particular town. The first month's performances at the Metropolitan Opera House in New York were followed by five weeks' tour including visits of a week or more to Chicago, Toronto and Montreal, and one- or two-night stands in Washington, Philadelphia and Lansing. The repertoire for the New York season contained three full length ballets, "The Sleeping Princess," "Swan Lake" and "Cinderella"; and nine one-act ballets, "The Rake's Progress," "Hamlet," "Symphonic Variations," "Façade," "Miracle in the Gorbals," "Checkmate," "A Wedding Bouquet," "Apparitions" and "Job." "Cinderella," and the last three of these, were performed only in New York, and "The Sleeping Princess" was taken on to Chicago only.

The fear that the American public would not welcome three- and four-act ballets was entirely misplaced, and, in fact, the two long Tchaikovsky ballets were greeted everywhere with frenzied delight. A large part of the credit for this success must go to Margot Fonteyn, whose performances were of a quality that seemed to outstrip her own previous and known excellence. Beryl Grey was tremendously admired in "Checkmate" and "Swan Lake," and Moira Shearer had an outstanding success as "Cinderella," in which her beauty and lightness appear in direct contrast to the riotous buffoonery of Frederick Ashton and Robert Helpmann. The style and unanimity of the whole Company seemed to make a tremendous impression on the public. There can be no doubt that the ensemble and the sense of assured co-operation represented a standard that is unattainable by the changing personnel of the various companies with which the American public is already familiar. Apart from the success of the classical ballets, the lightest works, such as "Façade" and "Wedding Bouquet," were the most instantly popular, although most of the more weighty ballets were very well liked, particularly Miss de Valois' "Checkmate" and "The Rake's Progress." Prokofiev's music for "Cinderella," as usual, disappointed those who expected another luscious Russian score, and "Job," although very much liked by a musical minority, proved rather too much for the New York ballet public, which is essentially more frivolous than its London counterpart.

The dimensions and surfaces of the stages varied widely. Washington could provide only a vast Assembly Hall whose treacherous and shiny platform was screened by a sort of improvised dormitory curtain, and here the Company felt themselves lucky to escape with one or two minor falls. The theatres of Toronto and Montreal were too small to accommodate the whole corps de ballet, about a dozen of whom returned to England from Chicago, where the large modern Opera House is superbly equipped.

The orchestra at the Metropolitan was made up of between forty-five and fifty players, and on tour the twenty players from New York who travelled round with the Company were augmented by twenty to twenty-five local players at each town. The inclusion of such short visits naturally increased the work of the stage staff and the conductor, owing to the necessity of fresh orchestral and lighting rehearsals in every place. The basic rates of pay for orchestral players are extremely high, but it must be remembered that they are almost certain to be unemployed for some of the summer months. Many of the players who asked me about conditions and salaries in England seemed to prefer the idea of an all-year-round contract at a much lower wage to the delights of transitory wealth. The orchestral pit at the Metropolitan is excellent, and as it was raised to a higher level for ballet performances than for the opera season the sound had more brilliance than is given by the deeper Covent Garden pit. I did, however, notice that at the back of a crowded house the brilliance was almost entirely lost and I think that the acoustics over the whole house are inferior to those of Covent Garden. Orchestral conditions on tour varied widely. The Canadian theatres were hopelessly inadequate for the seating of any orchestra larger than a small theatre combination, whereas the Chicago Opera House, which can seat five thousand people, is exceptionally comfortable and has first-class acoustics. The full-blooded Tchaikovsky scores sounded brilliant and exciting here with only eight first violins and six seconds. The New York musicians were excellent players and good readers, and they showed an unfailing willingness to work and a great interest in the fortunes of the Company. A number of them were always to be seen long before the beginning of each rehearsal practising the difficult passages. At the end of the first rehearsal of "The Sleeping Princess," which lasted from 10.30 to 1.30, the four horn players stayed for a further half-hour on their own practising the fanfares from the beginning of Act II. This friendly and co-operative spirit was very noticeable among all the players throughout the tour, although naturally the quality of musicianship varied considerably away from the larger centres of music-making.

In Canada, nearly all the players of good standard are contracted to the local Symphony Orchestras or to the Radio, and although those players available for such casual engagements as ours worked extremely hard for us, I was continually confronted with such difficulties as trumpeters who could not transpose or musicians who had not previously encountered double sharps. On more than one occasion Moira Shearer, Frederick Ashton and I had to sing the tango from "Façade" when the courage of the local saxophonist failed. In Philadelphia, we greatly enjoyed the precision and fire of the Symphony Orchestra players who worked with us. In fact, the rhythmic attack at the performance of "Swan Lake" on the first night gave the illusion of speed, and I was accused of hurrying by the unfortunate dancers, who were trying to cope with an exceptionally tricky and slippery stage. In Chicago, the sight-reading of the local musicians was the finest that

I have ever experienced, and it was a simple matter to get good performances of the most difficult works in the slender time allowed for rehearsal. We were, however, better off as regards size of orchestra and rehearsal time than the other American ballet companies. There is no doubt that the results of the Company's musical policy, directed for so many years by Constant Lambert with loving care, were duly noted by critics and public, who approved of the insistence on adequate musical support and the strength of a repertoire subjected to the continual supervision of such an acute musician.

The whole Company survived this strenuous season in excellent health, apart from the odd cold in the head. I found that the combination of a dry climate with plenty of solid and energising food enabled me to get through an immense amount of work with far less fatigue than I should have suffered in England. Hotels are excellent and hotel service seems incredibly good by comparison with our standards. But these minor details of bodily comfort seemed unimportant beside the tremendous encouragement of this vast new public. Their appreciation is certainly more superficial than that of the British public, but their approval is registered in an immediate and heart-warming fashion. The really gratifying factor was that the public had little reason to take this English Company to its heart, and, in fact, we were frequently told that both the theatrical and political reputation of the English was far from high at the time we arrived in the country. By the end of our stay we were being constantly assured that our advertisement of British goods had benefited the British salesman throughout the length and breadth of the country.

WARSAW 1949

By ERIC HARRISON

THE first International Chopin Competition in 1937 was intended to recur at five-year intervals; international competition of a different sort interfered with this, however, and the Poles decided to hold the second one in 1949, giving themselves time to recover a little from a very thorough attempt at annihilation, and also linking the Competition with the general celebration of the 100th anniversary of Chopin's death. The Competition was in three stages: first elimination, preferably in the competitor's native country; second elimination, a recital of seven or eight works; and finally, a performance of one of the two concertos. Two of us were sent from England, the other being Robin Wood, a young Canadian, who is a sub-professor at the R.A.M. There were several unfortunates, from South America and the U.S.A., who travelled all the way to Warsaw only to be eliminated in the preliminary there.

We left Tower Bridge on September 8 on a Polish cargo boat, the M.V. Czech, for Gdynia via the Kiel Canal. I had never seen

the Thames from the inside and was both interested and enlightened. I had never seen the Tower Bridge raised, and enjoyed the idea of this mechanical giant working for my benefit. I had never imagined the amount of traffic on the river, of all sizes, and I knew nothing of the great concentration of industry between Woolwich and Gravesend. We headed north after leaving Shochburyness, and I was greatly puzzled by a series of bridges in the sea—my speculations ranged from “*La Cathédrale engloutie*” to sea lanes for rowing boats—until the Captain told me that they were machine-gun posts for A.A. units, used during the doodlebug period.

We entered the Kiel Canal through a lock, and were lucky enough to go through by moonlight. One hears that no peace is greater than that in mid-ocean at night; I have never been out of my bunk in mid-ocean at night, but I will back any claims to peacefulness the Kiel cares to make. The ship moves very slowly—when it moves at all (a good deal of the canal is too narrow for two-way traffic, and an elaborate system of lights keeps control); the water is still and there seems to be no habitation on the banks.

Four days after sailing we arrived at Gdynia, several miles from Danzig in the same bay, and travelled overnight to Warsaw; we were met by an official of the Competition, who drove us to our hotel, warning us during the journey to take no photographs of buildings or bridges. (I asked, I thought logically enough, if there was any censorship of letters. Offended Democracy answered: “Certainly not; *you* may wish to write nasty things in your letters, but I’m sure I don’t. Photographs will be removed from letters, of course.”) My first impression was of openness; one could almost always see the horizon, and it was some time before I realised that this was because of the virtual total destruction of the city. The Poles are very bitter about this, as it was all wanton, and indeed it appears that the chief object of the aggressor was to leave no trace of the nation. I had one experience, however, which provided a strange paradox. We were driven round the city one night by a kindly British Council driver, and he halted by the memorial to the Polish Jews killed during this war. I got out to look at it, but was soon stopped by a guard with a machine-gun aimed with great decision. The driver came out and rescued me, and later told me that this monument had so often been damaged and desecrated by the Poles that no-one was allowed to approach it after dark. Rebuilding of the city is the first task of the nation; conscription exists, but for civil service rather than military. Each trade union is compelled to provide a “voluntary” working party at frequent intervals for rubble-clearing for three or four hours at night (normal working hours are about from 5 a.m. to 4 p.m.). Two or three labour camps in Warsaw itself are filled with convicted and unconvicted prisoners cleaning bricks. Steel girders twisted into extraordinary shapes (our personal guide, who had soldiered in Scotland, by the way, swore that he had seen a girder tied in a granny knot) were straightened in a special press and used again. Against this, a newspaper correspondent whom I met there, who was a qualified

architect, said that a famous Stakhanovite team of bricklayers who had laid x thousand bricks in y hours had produced a wall which stood long enough to be photographed ; and I heard also of Commissions from the Party (groups of Inspectors) paying frequent visits to buildings under reconstruction (which is often a patching-up process rather than demolition and new building) and enjoining haste, irrespective of any danger to workmen that such haste may cause.

As an Englishman, the courtesy and friendliness I was shown by people in shops, cafés and in the streets was overwhelming ; but very few nowadays visit the British Council's Institute, and even these no longer dare to visit members of the Council staff in their homes. I was told also that for a Pole to enter the American Embassy for any reason was tantamount to putting himself in the dock at the next " spy " trials. Talking of Embassies, the British chargé d'affaires is R. H. S. Allen, the son of Sir Hugh, who was most kind to me and most interested to hear all my news of the R.C.M. ; he also sent greetings to all those he knew at the College, and as I cannot remember his list I shall be grateful if friends will accept this, the only, intimation.

The celebrations of the National Hero's centenary I cannot describe in full ; they were more or less continuous throughout 1949, and mostly suspended during the Competition. We attended the official opening of the Chopin Museum, in which were several items of interest, such as manuscripts (music and letters), an Erard grand of the right period, though not Fred's own, busts, portraits, and so on. There were one or two items of particular interest to Englishmen, such as an original letter (also probably of the right period) from Chopin when in London saying that English middle classes are not musical, but that the workers invariably are ; also a representation of Queen Victoria in the Royal Box at Covent Garden with the Iron Duke immediately below, with the following description: " The English Queen visits the Opera, protected by the Duke of Wellington and his soldiers from the hungry mob." The Museum is beautifully housed near the river. Another rebuilding of his house at Zelazowa Wola has just been completed, and we visited this several times. One or two period pianos have been installed, and also a modern Steinway 6-foot grand, the idea being that weekly excursions for workers will be made in order to hear piano recitals (from the terrace and garden) by the best Polish pianists. The garden is extensive and very pleasant. Our first visit there was to witness the presentation of prizes given to school-children of various ages for an essay on Chopin to commemorate the occasion. I must also place on record that Mr. Lance Dossor's name is almost a legend in Warsaw, and that many people think that he should have been given the first prize in 1937.

Before leaving I played Michael Tippett's sonata, some John Field and some Bach for the British Council, whose staff had been almost unbelievably kind and hospitable during the whole visit.

MUSIC IN YUGOSLAVIA

By KENDALL TAYLOR

A SECOND concert tour of Yugoslavia in May and June this year (1949) confirmed the impression gained on a shorter tour undertaken in the previous year that the Yugoslavs are by nature one of the most musical and at the present time one of the most music-conscious of all nations. The traditional folk-music of the country is extremely rich and it may well be that the Yugoslavs have always expressed themselves more freely in terms of rhythm and melody than in any other medium. They share with other Slavonic nations an instinctive love of music, but when one recalls that music and dancing were almost the only means of expression permitted to an oppressed people when large parts of Yugoslavia were over-run by Turks or Austrians, then it is not difficult to see that music has played a vital part in preserving national characteristics and thereby fostering during those dark ages that spirit of independence and that courageous will to work out their own destiny which we are witnessing to-day.

In recent months Yugoslavia has been "news." Much has been written about the political situation but very little about the lives of the Yugoslav people at the present time. Are they living in a state of terror of the East, or of the West, or of their own police? Nothing could be further from the truth, and the following is an attempt to show the part played in their lives by one of the arts—and it would be unjust to infer from this that because music is given great prominence the other arts are neglected. The new Yugoslavia has come up against difficulties of many kinds in the effort to win political and economic independence, but it is important to note that, despite these difficulties and despite the preoccupation with ambitious plans for development and industrialisation, the Yugoslavs have not by any means become a nation of robot workers. On the contrary, they have given more than a thought to cultural values and there are now far more opportunities for artistic education and for the cultivation of individual talent than ever existed before, whilst the mass of the people are enjoying concerts and operas to an extent quite unknown and impossible to previous generations. It may come almost as a shock to many to be told that in Yugoslavia to-day composers and poets are the most highly paid members of the community and are everywhere honoured and respected—one is tempted to exclaim: "How very civilised!"—and all this of a country regarded only a very few years ago as one of the backward Balkans.

In Yugoslavia to-day there is an insatiable demand for music; concerts are sold out within an hour or two of announcement and it is virtually impossible to get tickets for the opera or the ballet (large blocks of seats are frequently taken by the various syndicates of workers, and special performances are often given for them). A great deal is being done to encourage and to cater for this new demand, and larger concert halls and opera houses (with seating capacity of 2,500 to 3,000) are being built or planned in

many places (a few are already finished and in use). Nine cities now have their own State-supported opera (pre-war there were two operas only) and many places are hearing symphony concerts for the first time. Popular taste varies slightly in different parts of the country, but inclines generally to the true classics (Beethoven, Mozart, Bach would probably be the correct order), whilst Tchaikovsky, Dvorák, Chopin and other Slav composers are also much in favour. There appears to be little enthusiasm for Brahms, and in the operatic sphere Wagner has few followers and is not played; the usual Verdi and Puccini operas are, however, always assured of success and some operas which we know very little, such as Tchaikovsky's "Queen of Spades" and Dvorák's "Rossulka," are in the general repertoire. The works of the native Yugoslav composers (who, incidentally, are absolutely free to write what they like) are frequently performed and their qualities much discussed and criticised. At the same time there is a genuine desire to know what contemporary composers elsewhere are doing and foreign performers invited to tour Yugoslavia are expected to play examples of the recent work of their own fellow-countrymen. In return the Yugoslavs are eager not only to introduce their composers to the world but to seek opportunities for their best conductors, soloists and singers to visit and perform in other countries.

Many of Yugoslavia's composers in forging their personal styles and idioms have been influenced by the native folk-music—and it should be clearly understood that the attitude to folk-music is emphatically not that of preserving something archaic from the past. Folk-music to-day is no cult of the few but a vigorous and spontaneous expression of the whole people and no gathering or party is complete without a "Kolo." The Kolo ("wheel") is the national dance and it is essentially a group or community dance of the chain variety. Some Kolo rhythms are simple but many show the most astonishing rhythmic complexity: there are such measures as 7-8 and 13-16 (5-4 and 5-8 are a commonplace) and many which are constantly changing would require a different time-signature for each bar. And then it is not unusual for a chanted theme in simpler time to rise above this complicated undercurrent to which the dancers are accurately (and often at a fierce tempo) fitting intricate steps. The result can be very exciting. Melodically most of Yugoslav folk-song is modal (the Dorian mode is much used) and often the centre of tonality changes during the course of a melody; some of the melodies are long and rhapsodical. There is also a definite Oriental flavour about many of the tunes from the south and in these the interval of augmented second is a distinctive feature, one of the forms of scale used being a version of the harmonic minor in which the intervals from dominant up to tonic are identically reproduced in the lower half of the scale from tonic up to sub-dominant.

The history of Yugoslav composed music as distinct from the folk-music goes back to one Petelin-Claus, a 16th century polyphonist, but it was not until the last century that there were any

composers of a markedly national character. It is interesting to note in passing that the late Sir Henry Hadow was satisfied that Joseph Haydn came of pure Croat stock, and though there are still some doubts about this it is certainly a fact that many folk melodies sung to this day in Croatia are to be found in Haydn's works. However, Mokranjac, a Serbian choral composer of the last century, is the first big national name in music and in his "Rukoveti" (literally "garland") are many choral pieces of artistry and imagination. They are based on folk-music and if made available in suitable translations would make most attractive and valuable additions to the choral repertory here.

There are many talented contemporary composers in Yugoslavia to-day and a few who may prove to have genius. The standard of technical skill in composition and orchestration is high—surprisingly so to those who, finding unknown names, expect a groping uncertainty. In general Yugoslav music to-day is emotional, colourful and tremendously virile.

The following somewhat arbitrary selection of names of composers that one comes across frequently in Yugoslav programmes may serve as an introduction. In Belgrade: Steven Hristic is held in high esteem (his Ballet "The Ohrid Legend" has quickly become a popular favourite throughout the country); Petar Konjevic is the composer of the opera "Kostana"; Marko Tajcevic has written many piano pieces and songs of considerable character and originality. Of the younger composers, Ljubica Maric, a woman composer in the atonal manner (a violin and piano sonata of hers is a good example), and Stanojle Rajcic are prominent names; whilst Josip Slavenski, representative of the older generation, is still very active. In Zagreb: Stjepan Sulek, Boris Popandopulo and Jakov Gotovac are the leaders. Sulek is a young man of remarkable gifts who should rise to great eminence; Popandopulo has much fine work to his credit, including a *Sinfonietta* which should be heard here; and Gotovac is probably the most successful operatic writer in the country. In Ljubljana the principal Slovene composers are Lucien M. Skerjanc and Marjan Kozina. Kozina's orchestral and operatic works have a truly national character in contrast to Skerjanc, whose many works combine a constructive grasp of the larger forms with a form of "impressionist" technique which is particularly interesting in view of the Slovene impressionism in painting which preceded the French impressionists by about fifty years.

It is worth noting that the State makes a large number of awards annually for meritorious work in science and the arts. The sum total of awards in the new list just announced amounts to 17 million dinars, which is, of course, in addition to the normal professional fees. Thirty-eight musicians, 22 artists, 14 writers, and 12 architects are rewarded for their work. Composers, conductors, soloists, and singers are named and the highest individual award to a musician this year is 100,000 dinars (about £715).

Standards of performance vary but are very good in the large cities. There are facilities for almost unlimited orchestral rehearsal

and for the first performance of a symphony by a young Yugoslav composer the excellent Zagreb Orchestra had fifteen rehearsals. Three or four conductors are first class ; there are some magnificent voices, including two dramatic sopranos of real distinction ; two young cellists are already of international class and there are several eminent violinists and pianists. Ample proof of the quality of the younger performers is found in the fact that Yugoslavs carried off four prizes at the International Concours at Geneva this autumn : a cellist headed his section, two singers shared honours at the head of the lists in the men's and women's vocal sections, and a pianist gained fourth place. Concerts in Yugoslavia are under the control of the Concert Committee of the Ministry of Art and Science, which has some similarity with the Arts Council of Great Britain but is possessed of wider powers.

The work of the Music Academies is admirable and is growing in importance. The students are well looked after and when a performer is considered ready for *début*, a public recital (for which the young player carries no financial responsibility or risk whatever) is arranged in conjunction with the Concert Committee. In order to gain further experience he may be given tours of the smaller towns. There is also in many parts an excellent system of Primary Music Schools where children from the age of seven receive general education but are given special time and attention for musical training. The senior academies will in future be mostly recruited from the Primary Music Schools, and it is planned that all students at the Academies will be scholarship holders fully supported in every way when necessary. There are now Music Academies established in most of the capital cities, and at Skoplje (capital of Makedonia), where the premises are already proving small for the large number of students enrolled, the Director, staff and students were building themselves an annexe in their spare time. Building labour in Skoplje was fully occupied with housing, with finishing a large new concert hall and (of smaller things) converting an ancient Turkish Baths into an Art Gallery (where an exhibition of Modern Art was already being held in the excellent rooms available). The Skoplje Academy is specialising to some extent in the teaching of wood-wind and brass instruments, together with singing. At Sarajevo (surely one of the most fascinating and picturesque cities in Europe) it is planned to raise the status of the Music School to that of a full Academy ; here the choir gave an impromptu performance and on the conclusion of the items of the conductor's choice they would not be dismissed, but politely insisted on singing other pieces of their own choice, which they did with great gusto. Children, by the way, are quite notably well-mannered but not lacking initiative. They are encouraged to be self-reliant and helpful, and it may be mentioned that a number of children's restaurants were recently opened in Belgrade ; these are run entirely by children for children, but adults can be invited as guests. This seems an admirably practical way of learning some of the social graces and obligations and the children obviously enjoy playing host and showing the customary host's courtesies to their grown-up guests.

It is regretted that a hasty survey such as this can only touch lightly on various aspects of music in Yugoslavia to-day ; its purpose will have been served if it has made clear that music is playing a real and important part in the lives of a young and virile people who are determined to make Yugoslavia a very good place indeed in which to live—and to do it in their own way!

SINGING ON THE RIVER

By DEREK CLARE

NOTWITHSTANDING the threatening thunder clouds and the sultry atmosphere of a June afternoon, we, four brave Collegians, set out to attend what proved to be one of the most outstanding moments of inspiration of the term. As the evening approached, however, our misgivings concerning the weather were proved to be quite unfounded, for the heavy grey clouds rolled away to reveal an azure sky. The imposing majesty of King's College Chapel, now bathed in sunshine, framed by the delicate green of Cambridge verdure, was the setting for the singing of madrigals on the river Cam by the University Madrigal Society.

It was a little after half-past eight when the record crowd of nearly five thousand people saw a small group of singers assemble in six punts which had previously been roped together. The conductor, Boris Ord, took his somewhat precarious seat upon a brewer's box, a hush fell upon the assembly, and soon the first strains of ethereal Elizabethan polyphony came upon our ears.

The first group included madrigals by Thomas Tomkins, John Ward and Thomas Morley. We, being Church musicians, felt already that our journey had been worth-while, for our hearts were at once captivated by the sonority and suspensions so skilfully employed by John Ward. The "Sweet Suffolk Owl" of Thomas Vautor and "The Lady Oriana" by John Wilbye (who is considered by so many to be the greatest of the madrigal writers) were followed by three charming arrangements of the English folk songs, "Blow Away the Morning Dew," by R. O. Morris ; "The Turtle Dove," by Vaughan Williams ; and "Bobby Shaftoe," by W. Gillies Whittaker. The latter was so greatly appreciated that a repetition was necessary.

During the following short interval the river was cleared of the punts which carried the more influential members of the University and their guests, thus allowing the passage of the singers during their last number. As dusk approached the punts were illuminated with festive Chinese lanterns and the trembling shadows cast upon the water were, to some, reminders of happier days!

A group of Italian madrigals formed from the works of Gabrieli, Wert and Marenzio brought to our notice writing of perhaps a more passionate spontaneity, but nevertheless revealed even clearer the faultless rhythm of the polyphonic writing of our own English School. One so often hears to what varying extent

the Elizabethans owed their technical skill to their Italian fore-runners, but, having the rare opportunity to compare side by side works of both Italian and English masters, I must confess we returned home favouring our fellow-countrymen.

It was now almost dark, but the moon had slipped over the horizon and was gliding effortlessly through the sky, yet still the voices whispered:

" On the plaines, fairie traines
Were a-treading measures,
Satyrs played, Fairies strayed
At the stop set leasures."

Guided by the gentle motions of the conductor, who was by that time scarcely visible, the faultless ensemble completed the spell with the exquisite " Draw on Sweet Night," by John Wilbye. A rare beauty indeed, and yet to add to the scene the punts containing the singers started to drift slowly, silently, effortlessly, towards Clare College Bridge, hardly appearing to move at all. The music, carrying with it the souls of the audience, drifted heavenward, yet the last chord hung tentatively on the clear night air. In the pure silence that followed we found ourselves refortified, and our memories enriched.

ENGLISH FOLK SONGS ON THE RHINE

By DAPHNE SANDERCOCK

THIS is not so much an account of a concert tour (for ours was a most informal and impromptu one) as the story of a visit to a country which for a time seemed to cease to exist, but now could easily become a second home—or a third—for it seems I have two already.

Germany, as a place, has always been of special interest to me, as it was the home of my Danish great-grandparents and my grandmother lived in Schwerin until she came to England. She and my grandfather later became naturalised British citizens and then emigrated to Canada. So it was particularly thrilling for me to receive an invitation to visit Germany last summer and to return as a musician to the country where my most musical ancestor practised his profession. It was an even greater pleasure to find that among my generation of cousins there was a musician and actor who seemed to be pretty much the same product as myself, and to carry on a connection which had been broken fifty years ago.

This visit came about through the lady with whom I had my first R.C.M. " digs," Miss Olive Daunt. She had been to the Rhineland before with a group of singers and folk dancers, and she proposed that we should spend a fortnight in August giving folk-song recitals in some Rhineland towns. We wondered if our reception would be as warm this time, but it was friendly beyond all expectations. Nowhere did we meet anyone with a grudge against the British, and the hospitality of these people, who have so little, was unbounded and even lavish.

Our first introduction to Germany was at the frontier, Aachen. As we stopped to go through the Customs, I reflected how the past and present were embodied in the group at the station. There was a party of young Germans who sang gaily to the accompaniment of a banjo, a fitting prelude to the music out of doors which went on continuously wherever we went. There was the British officer on duty watching the German officials go through our papers in the Nissen hut on the bombed platform, and there were two Jewish refugees—the mother a violinist with a pronounced accent, the son a medical student with a very English one—who were revisiting their homeland as foreigners (British subjects) for the first time since Hitler's terrorism drove them away. What must they feel now they can return for a few weeks? So much suffering and horror in order to save for us the simple things we should be able to take for granted! This picture I will never forget—nor the emotions it called up. Again and again we were asked by the Germans, "What was it all *for*?" As my cousin's wife said to me, "You were fighting for freedom but we had nothing to fight for." And their friends were all in agreement with them.

One night in Hamburg we sat listening to a French orchestra, conducted by a German Jew, playing Beethoven ("Egmont" and the first and third symphonies), from Edinburgh! I asked whether they had received the "Boom, boom, boom, BOOM" of the B.B.C. during the war, and their faces lit up as they answered, "It was our only comfort." The Nazis tried to interfere with reception, of course, and a "Doodle oodle oodleoo" sound resulted. A story was told of an old man asleep in a train, in a compartment with two Nazi officers. In his sleep he kept mumbling "This is the B.B.C. calling Europe," to the great consternation of the Nazis. "What are we going to do about it? We must arrest him!" cried one of them, and as the words went on, "This is the B.B.C. calling Europe," the other jumped up and rushed over to the old man, shrieking in his ear, "Doodleoodleoodleoo!"

Our first night in Germany was spent in Cologne, which is the most depressing sight imaginable. The Cathedral stands wearily triumphant in a desert of skeletons of buildings and piles of rubble. The destruction in any of the bombed cities is something one cannot escape from as one can in England. The piles of bricks and dust lie as if it had all happened last week, and there is no growth of weeds and grass as in our bombed patches in London. I cannot see how the morale of the people can possibly revive while this is the case, and yet amongst the ruins are sidewalk cafés, bright with umbrellas and window boxes of petunias in a brave attempt at gaiety.

We spent the first five days in Königswinter, a little town of narrow, cobblestone streets and half-timbered cottages. It is not far from Bonn, and we travelled down on a river boat to visit Beethoven's birthplace. One has to pick one's way up a narrow path from the river, through streets of ruins, past the remains of the University, and into the market square—a sorry sight. The house next to Beethoven's is gone, but the famous cottage is still

intact. It is very moving to see the tiny room in which he was born, his instruments, manuscripts, and even his spectacles and pathetic ear trumpets.

In Königswinter we were in the heart of Siegfried's country, for it was on the Drachenfels behind the town that Fafner, the dragon, lived, and here that Siegfried killed him. There is a hall on the hill filled with paintings of the "Ring" and "Parsifal," and even a winding cave leading to a stagnant pool and a huge, fierce, concrete dragon. In one of the paintings the depression between two of the nearby hills is absent, and the artist has skillfully incorporated Brünhilde's sleeping form into the contours.

At the week-end the town was filled with visitors, who walked up and down the Rheinallee, and into the hills, singing in chorus to accordions or guitars. Tacitus records that the Roman soldiers wrote home complaining that they could not sleep for the singing of the Germans—and at 1 a.m. we observed that they were still at it!

On Saturday at lunchtime we had a pleasant surprise when we walked into the square and found a chorus of about thirty men being conducted in part-songs, which they sang with spirit and perfect intonation. Their songs were patriotic, as was a speech by a pleasant-looking man who urged the people to overcome the obstacles of poverty and depression and build Germany into a united country once again.

The same evening another choir of local men, conducted by a young man who had been in the Berlin Opera, gave a concert on the banks of the Rhine. This was a different affair altogether from the "lunch hour" concert, good though that was. The artistic beauty of their singing was never to be forgotten, and I could hardly believe that such a professional and sensitive performance could happen just like that—so informally and simply. We gave a concert in the Düsseldorfer Hof on Monday afternoon. It is a beautiful hotel, now occupied by the Americans, who arrived a week after we left. The long journey to Boppard was taken by river steamer. It was on this trip that the unbelievable but inevitable coincidence occurred, when I saw two young people who appeared to be American or Canadian tourists (the only ones we saw). Eventually I spoke to them, and discovered that one of them was the sister-in-law of one of my favourite pupils whom I had taught for several years in Orillia, Ontario. The first Britisher I had seen for a week, and four thousand miles from home!

The following week was filled with concerts and travelling. In each case we were the guests of the hotel manager or Bürgermeister who arranged the concert. Delightful rooms, appetising meals, flowers and presents were provided for us everywhere, and it was a wrench to leave each one of these pretty towns.

Miss Daunt explained the stories of the folk songs in German, and the people understood them and appreciated them greatly. I played English folk dance melodies and solos by Arne, John Ireland and Alec Rowley.

For two days we left the Rhine and drove up into the forests of the Taunus. Schlangenbad was my favourite place of all, with its luxurious Kurhaus and dense forests. Bad Schwalbach was also a lovely spa town, but of less rural beauty. On our return journey we met an ex-prisoner of war who found us a hotel in Eltville. He was thrilled to meet us, as he had been so happy in England and had been entertained by a British officer and his family many times. He was still wearing his white shorts with P.O.W. on the seat and was known in Eltville as "The Englishman."

St. Goar was next on the list, a delightful town opposite two fairy-like castles named "Cat" and "Mouse." It is just by the famous Lorelei rock, where a damsel used to sit combing her hair and luring sailors to their deaths with her singing. She must be still there, in spite of the story to the contrary, as a whole navy of pilots is kept busy taking the never-ending stream of barges and steamers through the narrows. It was also here that the Rhinegold lay at the bottom of the river.

Andernach was the place we enjoyed most, as we gave our concert in a tiny fifteenth century hall with a low, vaulted ceiling like a crypt. The piano was the loveliest I have ever played on and the acoustics perfect. The audience was with us all the time and a party of teachers took us to supper after the concert. The conversation was most interesting and enjoyable. This is the second oldest town in Germany and would merit a much longer visit than one day. The following morning a little barber ran down the street after us and burst into a flood of appreciation for our concert and joy at meeting some Londoners, as he had lived here many years before the war. He shook hands at least a dozen times, and when he finally tore himself reluctantly away we were nearly in hysterics and quite dizzy.

The last concert was quite different again (they all differed in atmosphere and character, each one being delightful for us in some new way). It was to about three hundred boys in the Otto Kuchne Schule in Bad Godesberg. This is a public school modelled on the English style, with the boys living in "houses." There is a magnificent natural history museum and a large auditorium with murals of the sagas. Orchestra rehearsal was about to begin when we first visited them, and some of the boys were exhibiting great virtuosity as they practised to themselves. The boys were learning some English folk songs, including "What shall we do with a drunken sailor" and "The Keeper," so we included those. They joined in with gusto and also sang the choruses of the others. They applauded heartily, laughed at all the amusing ones, and were deafening in their appreciation of Rowley's "The Rambling Sailor," which I ended with a glissando instead of a scale! Children must be the same the world over.

At last, after a day and night with some friends of Miss Daunt's, we reluctantly left the Rhine behind us. I still had the pleasure of four days in Hamburg before me and the anticipation of meeting cousins whom I did not know existed a year ago! Miss Daunt and I parted at Cologne after she got me on the right train

with my ticket clutched very firmly and two marks left in my purse! Cologne by day may be depressing, but it is undeniably beautiful by moonlight in a ghostly, pagan sort of way. The third class carriage was one with wooden back-to-back seats and I was wide awake all night. My mother's cousin, "Aunt" Dora, came to meet me, but we did not find each other. I am getting used to this sort of thing as my haphazard arrangements always go wrong! So after getting some coffee, bread and jam I found myself in a foreign city, ignorant of a word of the language (urgency forced me to remember one or two!), with only forty pfennigs left in my purse. I eventually found an English-speaking official in the station who directed me, and I rolled up at my aunt's house without one pfennig left. I comforted myself by saying it was a useful experience and one to test my resources.

It is beautiful in Hamburg around the Alster Water, where the weeping willows curtsy to the hundreds of sail boats and canoes. One can cross by boat instead of taking the tram around the edge, and it is a pleasant mode of travel in a hot city. There is a picturesque custom in this part of Germany in August and September. The children go out at dusk, in groups or with their parents, carrying softly coloured Japanese lanterns with candles inside held on a stick. As they walk slowly along they sing a little song called "Laterne." From a distance, hearing their childish voices and seeing their little lanterns bobbing up and down, they are like little fairies in an enchanted wood. Everywhere is singing, singing, singing. Even totalitarianism, war and defeat cannot take that away from them, starvation cannot kill their art, nor hatred rampant in their country, their love.

Somehow, seeing the effects of war all over again from inside the frontiers of the enemy made it seem more terrible than ever, and meeting those who have suffered privations such as we have never endured made me feel that I had never grown up before—that the nations have never grown up. Thank heavens art is still international; perhaps it can yet be of help in bringing about the maturity of the world and its peoples.

R.C.M. UNION

As the Autumn term is now the season for the renewal of subscriptions, there has been a steady flow of business in handling the consequent influx, as well as in preparing for the Annual General Meeting. This took place on Friday, November 25, at 4 p.m., with brief business, cheerful chatter over tea and then a lecture. Professor Herbert Dingle, D.Sc., of University College, London, interested everyone with the fascinating story of the beginnings of modern science in the seventeenth century, up to which time all knowledge was unified and based on the fixed orbits of the spheres, and then it began to split up into diverse sections. He touched upon the influence of the elemental forces of earth, air, fire and water, and on the precise meanings of words with regard to temperament and emotion as quoted by Shakespeare and recognised by everyone in those days, in contrast to the vague use of them to-day. He said the object of science is to establish relationship between experiences, and described how Galileo's theory upset all previous theories.

Towards the end of term there was such a demand for colours, mainly scarves, that badges were sold out, but we hope to have new supplies early in the New Year ready to complete all orders.

A happy New Year to everyone.

PHYLLIS CAREY FOSTER, Hon. Secretary.

Are you all out of tune? Do you hate your bassoon?
 Are you crotchety, quavering, sharp?
 Does your flute or your horn sound depressed and forlorn?
 Have you lost all your faith in your harp?
 Your side-drum may snare you, your oboe protest,
 Your clarinet bubble and squeak.
 Remember, when next you've a hundred bars rest,
 HAVE YOU SEEN "PUNCH" THIS WEEK?

JOHN WARRACK.

R.C.M. STUDENTS' ASSOCIATION ACTIVITIES

The Christmas term has been one of considerable activity for the Association. This applies particularly to the music. The orchestra has continued to meet on Fridays, reading through several works, in addition to preparations for the concerts. The arrangements for the choral groups, which remain in force for the Easter term, were slightly altered. Whilst we have previously had two groups singing polyphonic music, meeting on Monday and Tuesday respectively, it has now been decided that the latter shall increase its repertoire to include works of any period, up to the present day.

The term ended with three concerts, the first of which was the orchestral concert, given on November 28 at 1 p.m. in the concert hall. The programme, consisting entirely of works by Mozart, was as follows: Overture to the Marriage of Figaro; recitative and aria, "Non mi Dir" (Don Giovanni), sung by Rosalind Rowlands; violin concerto in G, K.216, with Tessa Robbins (violin), and the Symphony No. 33 in B flat, K.319. The orchestra was led by Glynne Adams and conducted by Alexander Gibson.

On December 7 the other two concerts were held. The first, a composers' concert, was at 1 p.m. in Room 46. This was a particularly interesting concert, with a well-varied programme. These were the works heard: Quintet for oboe and strings, by Malcolm Lipkin; Three carols for unaccompanied voices, by Ian Copley; Elegy and Frolic for two clarinets, by Frank Spedding; Sonatina for piano, by Paul Clark; and a Cycle of Four Poems by James Joyce, for soprano, two horns and flute, by John Neill Lambert.

The last concert was not given in College, but in the concert hall of Queen Alexandra House. We are much indebted to Miss French for her kindness in allowing us to do this.

The concert was one of Christmas music, both choral and orchestral, and was given at 8 p.m. The programme was arranged in three parts: in the first, the strings of the orchestra played the Concerto Grosso No. 8 in G minor, by Corelli. The soloists were Jacqueline Ward and Maurice Brett (violins) and Bruno Schrecker (cello). The conductor was Alexander Gibson. The Polyphonic Group, directed by John Matheson, then sang the following madrigals and motets by William Byrd: "This day Christ was born," "O Magnum mysterium," "Lullaby, my sweet little baby," "Let not the sluggish sleep," "This sweet and merry month," "Retire, my soul," and "Sing joyfully unto God our Strength." The concert ended with a performance of the "Fantasia on Christmas Carols," by Vaughan Williams, for which the soloist was Owen Grundy and the conductor Alexander Gibson.

All three concerts were much enjoyed and we are indeed grateful to all those who helped to produce them, and particularly to the Music Secretary for his untiring enthusiasm.

The main sport of the term has been hockey and will be remembered, if for no other reason, for the game won on December 3 against Pitman's Secretarial College.

The Committee's main preoccupations in the latter half of the term were the preparations for the Christmas dance, held in the Chenil Galleries on December 6. Thanks to the hard work put in by what might well be called the dance committee, the kindness of those who gave prizes and the gallant entertainers of our cabaret, the night was thoroughly enjoyed by all who came—even the Treasurer was satisfied.

There will be a dance at the end of the Easter term, though at the time of writing the exact date is not yet known. If any old Collegians who might wish to attend would care to contact the Chairman of the Students' Association, the exact details will be forwarded to them.

Finally, may I, on behalf of the Committee, wish all members, past and present, a most successful New Year.

GERALD ENGLISH.

THE ROYAL COLLEGIAN IN LONDON

St. Cecilia's Day was celebrated in traditional fashion at the Albert Hall with a programme including a new "Ode to St. Cecilia" by Christopher Hassall, recited by Sir Stuart Wilson. Sir Adrian Boult conducted the piano concerto by Bliss, played by Kendall Taylor, a concerto in which Lionel Tertis was a soloist, and Three Hornpipes by Herbert Murrill, and Dr. Jacques and the the Bach Choir also took part in music suitable for the occasion. Also at the Albert Hall Sir Thomas Beecham conducted the Royal Philharmonic Society's concert on October 19 in which Anthony Pini was the soloist. The Royal Choral Society, conducted by Sir Malcolm Sargent, performed Holst's "Hymn of Jesus" on December 3 with Arnold Greir at the organ, and in Dvorák's rarely-heard "The Spectre's Bride," Gordon Clinton was one of the soloists at the same concert.

The outstanding operatic event has been the production of "The Olympians" by Bliss at Covent Garden. At Crosby Hall, Colin Davis conducted a concert performance of "The Impressario" with the Kalmar Chamber Orchestra. Also in this hall the Menges Quartet gave three informal evenings of chamber music during the autumn. At Morley College Frederick Thurston and Antony Hopkins took part in demonstration lectures of chamber music, and on November 25 Walter Goehr and Michael Tippett conducted a concert in which Ralph Downes took part. At Southwark Cathedral, Dr. Cook conducted Vaughan Williams's "Dona nobis pacem" on November 5, in which Gordon Clinton sang and Dr. Lofthouse played; and a performance of "The Messiah" on December 3. Replays of two works by Collegians have been given at concerts of the Committee for the Promotion of New Music: of Elizabeth Maconchy's Serenade for cello and piano on October 4, and of Reizenstein's Sonata in G sharp for violin and piano, played by Thomas Matthews and Eileen Ralph, on November 1. At the R.B.A. Galleries the Martin String Quartet gave the first performance of Quartet No. 2 by Robert Still on October 7, and Frederick Thurston and Robert Collett gave a recital of music by Busoni on November 24.

At Wigmore Hall, Barbara Wells sang "A Charm of Lullabies," by Britten, on September 22, and Joan and Valerie Trimble included the first performance of "The County Mayo" by Joan Trimble in their recital with Robert Irwin on November 4. Kathleen Long gave a recital on October 8, and played with Georges Enesco on November 20. On October 25 Harry Blech conducted the London Mozart Players. Parry Jones sang songs by Helen Perkin in their recital on November 28, and on December 7 June Wilson included in her recital songs by Stanford, Walford Davies, Howells and Benjamin.

THE ROYAL COLLEGIAN ABROAD

The Editor is very grateful to all those people who have sent an account of their recent activities for this number of the Magazine, but hopes to receive even more information for the next number. Please may it arrive not later than Saturday, March 25, 1950.

Vaughan Williams's sixth symphony has recently been introduced to Oslo and Gothenburg by Sir Malcolm Sargent, and cables of appreciation were sent to the composer by the Concert Societies of both cities. The King and the Crown Prince and Princess of Norway attended the Oslo performance on October 20.

John Ireland's 70th birthday was celebrated on August 13 at the "Proms," when half of the programme was devoted to his works, including "These Things Shall Be."

Sir George Dyson conducted the first performance of his "Invocation to Science" at the London University Great Hall on Commemoration Day, marking the visit of the King and Queen in 1945, the centenary of the founding of the Royal College of Chemistry.

Gordon Jacob's Suite No. 3, specially written for the 75th anniversary of the Bournemouth Municipal Orchestra, had its first performance under Mr. Rudolf Schwarz at the Winter Gardens, Bournemouth, on October 22.

Maurice Jacobson's Theme and Variations for orchestra was broadcast by the Northern Orchestra, under Charles Groves, on February 23 and 26. His Suite of Pieces for Trio was broadcast from Radio di Roma on May 9 and his Berceuse for viola and piano was played at the Instituto Britanico in Barcelona on April 30. Smaller pieces for piano duet or piano solo have been heard at Wigmore Hall, the R.B.A. Galleries, St. Cecilia's House, and elsewhere.

Leonard Reed's Petite Suite for orchestra ("Caux") was written for and performed by the Orchestre de la Suisse Romande at Mountain House, Caux, Switzerland, for the World Assembly for Moral Re-Armament held there last summer. His Waltz Fantasy (written while a student) has recently been broadcast.

Irene Crowther included works by John Ireland and Arthur Benjamin in a Y.M.C.A. piano recital in Hamburg on November 17.

Alfred Batts is editing 15th century motets, including two by Leonel Power, for the Fayfax Series of Early English Choral Music.

Clive Carey gave a recital of folk-songs from eleven countries for the Recital Club, Addison Road, on October 5, accompanying himself throughout.

Ereach Riley, after winning one of the Queen's Prizes, was invited to join the Arts Council's "Grand Opera Group," and has sung with it in large towns and tiny hamlets all over the country. He was also soloist at Sidmouth on September 21, Sevenoaks on October 31 and November 1, and High Wycombe on November 6, and has "Messiah" engagements at Folkestone, East Ham and Swindon, besides one for "Elijah" at Shoreditch.

Eileen and Joan Lovell have given concerts this autumn at The Hague, Amsterdam, Accrington Arts Club, Birmingham University, Royal School (Bath), Westcliffe School (Weston-super-Mare), St. Katherine's School (Taunton), Plymouth College, The Laurels School (Warwick), Sutton Coldfield High School, Stratford Girls' High School, King Edward's School (Birmingham), and Aldenham School (Elstree), besides broadcasting from London and Birmingham. Their programmes have included works by Madeleine Dring, Ian Parrott and Arthur Benjamin.

Tessa Robbins played violin concertos at Stanley on October 30 and Guildford on November 12, and took part in a recital at The King's School, Canterbury, with Dr. Suttle at the piano, on November 13.

The Rev. Dr. R. C. Shields included pieces by Ireland in a piano recital for R.A.F. cadets at Digby Lines, on December 8.

Elaine Hett has been appointed to the music staff of Haberdashers' Aske's School for Girls, West Acton.

The Tudor Singers, conducted by Harry Stubbs, gave concerts at St. Philip's Church, Earls Court, on October 23, for the Society of Women Musicians on October 29, at Westminster School on November 3, and at Haileybury College on November 19. On November 20 they gave the first performances of two new works by Dr. Vaughan Williams, conducted by the composer at his Dorking home.

The Lemare String Orchestra, conducted by Iris Lemare, gave the final concert in a "People's Festival" at Loughborough on August 1. They also played at Mansfield on September 27, at Louth on October 7, at Durham University on November 7, in Harrogate (with the local madrigal club) on November 16, in Barnsley on November 28 and New Earswick on December 6, with works by Vaughan Williams, Holst, Ireland, Jacob and Hopkins in their programmes.

Arnold Foster conducted the Westminster School Choral and Orchestral Societies at a school concert on February 22, when the programme included Ireland's "These Things Shall Be," also his own choir and orchestra at Caxton Hall, Westminster, on February 22, in an uncommonly enterprising programme.

Dr. Thornton Lofthouse played the continuo in a performance of Bach's B minor Mass at Southwark Cathedral on October 8. On December 8 he conducted the University of London Musical Society's annual programme of Christmas Music at St. Paul's Cathedral in the presence of Princess Margaret (repeating the programme without orchestra at Bermondsey Central Hall on December 4 and at Student Movement House on December 11), and on December 12 and 13 conducted the University of Reading Musical Society's annual Carol Singing. He played the continuo in the Goldsmiths' Choral Union's performance of "Messiah" at the Albert Hall on December 26 and in Dr. Cook's performance at Southwark Cathedral on December 3, also taking part in the special Armistice concert at Southwark on November 5, at which Vaughan Williams's "Dona nobis Pacem" was sung.

Dr. Harold Darke gave organ recitals in the Lord Mayor's Chapel, Bristol, on September 3 and at Christ Church, North Finchley, on September 29. On October 12 his recital at St. Paul's, Hammersmith, marked the opening of the reconstructed organ, and during the same month he gave four recitals of Bach's music at his own church of St. Michael, Cornhill. On November 17 he played for the Hornchurch, Romford and Upminster Music and Arts Society at St. Andrew's Church, Hornchurch, and on December 15 took part in a performance of "Messiah" at St. Paul's, Knightsbridge, conducted by Richard Latham. He conducted the St. Michael's Singers in works by Bax, Britten, Vaughan Williams and himself in his own church on November 23, and again in a programme of Christmas Music on December 19.

NEWS IN BRIEF

The Arts Council of Great Britain has pleasure in announcing that it intends to offer a prize of £200 to a composer under 35 for the composition of a work in concertante style (for one or more instruments with string or chamber orchestra, lasting between 10 and 35 minutes), in connection with the Festival of Britain. The judges will be Arthur Bliss, Edric Cundell, John Ireland, Constant Lambert and Thomas Wood, and entries must be received by September 1, 1950. Application forms and further details may be obtained from the Committee for the Promotion of New Music, 5, Egmont House, 166, Shaftesbury Avenue, London, W.1.

The West of England Music Fund announces a competition with a prize of £50 for a 25 to 30 minute work for women's choirs, with or without solo voice, and with string orchestra. The work must not be too difficult for small choirs in country towns and villages. The judges will be Michael Tippett, Ursula Nettlehip and Imogen Holst, and entries must be received by March 31, 1950. For further details apply to A. P. Cox, Arts Department, Dartington Hall, Totnes, S. Devon.



EMILY ROSA DAYMOND

A memorial service for Dr. Emily Daymond was held at Holy Trinity Church, Kensington Gore, on Saturday, November 12, with specially chosen music by Bach, Parry and Vaughan Williams.

Mr. Leon Goossens and Mr. Lionel Tertis were each awarded the C.B.E. in the New Year Honours.

Mr. Herbert Kinsey, Mr. Harry Stubbs, Mr. Stanley Stubbs, and Sir Stuart Wilson have been awarded Honorary Fellowships (F.R.C.M.) of the Royal College of Music.

Edmund Rubbra has been awarded an Honorary Doctorate by Durham University.

The Colles Memorial Prize for 1949 has been awarded to A. Heenan for an essay on: "If music and sweet poetry agree, as needs they must . . ." Must they? What has the history of song to say to this?

A new Degree of Master in Music (M.Mus. R.C.M.), for which candidates need not have studied at any particular institution and for which there are no age limits, has been instituted by Sir George Dyson. A preliminary examination in English Literature is necessary for those who do not hold a School Certificate or equivalent qualification, and the musical examination is divided into three parts: (a) a practical examination in music of concert-performer's standard, (b) an examination in the theory of music or composition, (c) an examination in orchestration and general musicianship. Further particulars and entry forms may be obtained from the Registrar.

MARRIAGES

WATTS—LACEY. On June 15, 1949, at St. Peter's Church, Kingston-on-Thames, Edward Keith Watts to Edith Betty Lacey.

WARD—WATMOUGH. On July 25, 1949, at St. Saviour's Church, St. George's Square, Westminster, Paul Clarendon Ward to Charlotte Susan Watmough.

SHAW—JUDSON. On August 12, 1949, Sidney Mason Shaw to Vera F. M. Judson.

JEENS—HUBERT. On October 27th, 1949, J. R. H. Jeens to Margot Hubert.

ADAMS—JENSEN. On January 1, 1950, at St. Jude's, Earls Court, Glynne Adams to Elsa Jensen.

OBITUARY

EMILY ROSA DAYMOND

OCTOBER 10, 1949

Dayme! How much the name stands for to Collegians, and how much the College tradition owes to her buoyant, generous spirit and devotion during the sixty-six years of her connection with R.C.M. Born at Framlingham, Suffolk, on July 11, 1866, Dayme belonged to that notable generation of women who, by their ability and force of character, opened the way for women to take their full share in national life. Her father, the Rev. Albert Cooke Daymond, Headmaster of "Tisbury," a well-known school for boys, was a man of wide culture and fine character. Her mother was a born home-maker. Dayme, her brother and sister, grew up in an atmosphere of intellectual energy and kindly discipline that must have been most stimulating. Her own vitality was immense; her splendid physical health enabled her to work to the utmost of her powers; and though during the last few years of her earthly life the infirmities of age beset her she kept her spirit gloriously young to the end. To borrow Blake's words, she "Dwelt in Eternity's sunrise."

Dayme entered the Royal College of Music as a Foundation Scholar on May 7, 1883, when the College first opened. On the books her name stood as Emily Rosa Daymond; but she disliked "Rosa" herself; Em'ly (as Sir Hubert Parry always called her, she in return calling him "Pedagogue") was by tacit agreement left to her seniors, and the rest of her innumerable friends called her Dayme, a name as individual as herself. Those first

scholars were a remarkable group, pupils worthy of the brilliant teaching staff Sir George Grove had gathered round him. Dayme's own Professors were Ernst Pauer (piano), Richard Gompertz (violin), Dr. (later Sir) Frederick Bridge (harmony and counterpoint), and—most important of all for her—Dr. (later Sir) Hubert Parry. She left College on April 5, 1887, took her A.R.C.M. for piano and theory at Easter that year, passed her final examinations for the B.Mus. at Oxford in 1896 and those for D.Mus. in 1901—the first woman ever to pass the latter, though about twenty years had still to elapse before Oxford altered its statutes to allow women to hold the degrees they had won. In the meantime, Dayme had occupied the post of Music Lecturer at the Royal Holloway College for Women with distinction. Then in 1903 came what she most wanted, an appointment to the teaching staff at the Royal College of Music. There she taught for many years, her wide musicianship, warm sympathies, and understanding of young people making her a very successful teacher. Her old pupils will never forget her.

Nor will the R.C.M. Union forget what it owed to her. When Helen Egerton, a violinist as delightful as she was gifted, started a library for the girl students in their waiting room about 1901 (the Common Rooms did not exist), Dayme was invoked as a member of the Committee. It was then I first met her, and presently I became Hon. Secretary to the Library. A year or two later Helen took me to tea with Dayme one winter afternoon, and sitting round her study fire at "Timsbury," Eastbourne, we mooted the idea of a College Union. Nothing came of it then, but in 1904 some enterprising present pupils, headed by Aubrey Aitken Crawshaw and Ida Hyett, started the R.C.M. Magazine. Before long Dayme was put upon the Committee. At her suggestion the Magazine took the preliminary steps towards founding the R.C.M. Union. Dayme nominated me as a member of the Provisional Committee, and thereafter we worked in close touch, soon joined by Beatrix Darnell as co-Hon. Secretary. Some of the Union's most successful features were suggested by Dayme: she it was who first thought of having an Annual "At Home."

But the thing nearest her heart was the foundation of a Loan Fund. Here we met with unexpected opposition from Sir Hubert Parry and Mr. Pownall. Their view was that money borrowed would never be repaid, and Mrs. Bindon (the Lady Superintendent) went about saying, "You must drop it, Emily, you must drop it." Dayme was determined not to drop it, though things had reached a complete *impasse*. She asked me whether I could think of anything further to do. It occurred to me that the one person whose opinion, if favourable to a Loan Fund, might win the cause was Mr. Charles Morley, a leading member of the Council and Executive Committee of the R.C.M. So at my suggestion Dayme wrote to him. Very anxiously we awaited his reply. Her letter must have been eloquent, for when the answer came not only did Mr. Morley cordially approve the Loan Fund scheme but he sent one hundred pounds to start it. On that Sir Hubert capitulated; the Fund was founded and became one of the most useful Union activities, though from its nature as a "silent service" little is known of it. Dayme remained on its Committee for the rest of her life.

Volumes could be written of Dayme's other interests and doings. She was a devoted disciple of Parry's and gave her best energies to the service of his compositions after his death. She was one of the first to support the Society of Women Musicians and became its second President. She took a keen, though non-militant, interest in the Women's Suffrage movement. She taught in schools, she conducted choirs, she gave lectures. She made a study of Troubadour music. She learnt Bach's "48" by heart in the last years of her life so that she might always have them with her even when blind. As a young woman she revelled in outdoor activities and went to Switzerland for winter sports. Yet she was never too busy to keep her friendships in good repair. Her kindness was inexhaustible, her loyalties unswerving, her faith in God unshakable. When the end came she was eager to go forward into life beyond the Veil.

MARION SCOTT.

It is difficult to write to you, adequately, of one who, by adoption, was a member of my family. Over a period of twenty years she took such a great share in our life that it would take too many pages in the telling and would be too personal to set down here.

What name did you know her by? To many friends she was "Emily," "Emilia," "The Doctor," "E. R. D.," "Dayme," "Schramm," or plain "Daymond." You probably know many more. We called her "Schramm."

In the early 'twenties I was, as usual, one day, with other singers, "wasting my time" between lessons in the front hall. A figure bore down upon us like a south-west wind. In no time at all we were in Room 46, hard at it, rehearsing some Purcell and Parry, for performance at a St. Cecilia Day dinner of the "Worshipful Company of Musicians." The south-west wind was, of course, Schramm. We were picked up, shaken, refreshed and borne along trying to keep our feet and at the same time excited with this elemental approach to music.

All through the years this sensation of being borne on the wind persisted in her presence. Her drive and enthusiasm were unbounded, whether she was giving a first piano lesson to a small child, conducting a women's club choir, or working with a professional musician for public performance. In my own case, I doubt very much if I should have become a professional singer without her warm friendship and guidance at the critical period of my student life—I mean, of course, the years following initial college training. The child, the working women's club and the professional musician were for her at different times the focus of her great gifts of concentration and inspiration; she inspired everyone to give of their best and to aim always at the highest ideals.

She was a partisan, if ever there was one, and could alike be thrilled or depressed at the results produced by her friends and pupils.

Her stories of the legendary figures of the College—Grove, Parratt, Stanford, Bridge and, above all, Parry, were legion. She seemed to have gathered something from all of them—scholarship, hard work, personality, drive, kindness, and a horror of anything slipshod. Of these stories, I was never tired of hearing one about Stanford. Schramm was taking a written examination at College. Sir Charles gave her her paper. It contained a long tune to be harmonised. He said: "I suppose it's not permitted for the examiner to inform the candidate that it ends in a different key from what it begins in, or I would." This, with his Irish brogue, must have been quite irresistible.

You, her friends, will all have your personal memories of Schramm. Of the thousands of things I could tell you I should like to record just three to illustrate what manner of person she was.

The first. In 1925 I developed a bad laryngitis; a specialist prescribed a sea voyage and complete rest for the vocal cords. Within a few hours Schramm had planned a six weeks' cruise for me in the Mediterranean entirely at her expense. It was a thrilling holiday and I was overwhelmed by her generosity. What impressed me most, though, was that she enjoyed it all quite as much as I did and it brought home to me vividly that "it is more blessed to give than to receive."

The second. During the icy winter of 1928-29 my father and I were homeless. Schramm had us to live with her for several months at her house in Clarendon Road, next door to Harold Samuel. In spite of her intense and busy life she made us feel that her whole life was centred in our comfort and well-being. One night I had retired, the telephone rang. Norman Allin was ill. Could I sing for him the next day? The first performance of Bantock's "Pilgrim's Progress" at a B.B.C. Symphony Concert at Queen's Hall? My heart missed a beat and I said to hold the line. I had no doubt in my own mind that it was impossible—no score, too late to do anything, etc., etc. Schramm had other ideas. She answered the call, "Yes, he'll do it; he's coming round now in a taxi to fetch the score." We sat up until 2 a.m. breaking the back of the work. In fact, we soaked in it until the orchestral rehearsal the following afternoon. The performance took place. "The Times" said: "Mr. K. F.'s 'Bunyan' was re-

markable." How we laughed. I got the credit, but it was Schramm's "Bunyan" from start to finish.

The third. In the spring of 1947, failing sight was hindering her work for O.U.P. (she was editing and translating some of the "Anna Magdalena" songs for publication). I went with her to an eye specialist. Although her physical powers were waning her mental energy remained strong. One would have thought from the conversation that it was the specialist who was being examined. After half an hour full of banter and lively conversation, mixed with the sad news that little could be done to help her, Schramm said, "Well, good-bye, doctor, I'm not so bad for eighty-one, am I?" He replied, "Indeed you are not. And you must have been devastating when you were young."

She has left little that a new generation can appreciate. Like Sir Hugh, it was her personal power which endeared and had such a profound influence on her multitude of pupils, acquaintances and friends. She did not seek, and indeed received little, public recognition of her work. But surely "the triumphal music" was waiting for her "on the other side."

KEITH FALKNER.

College has been a fortunate institution in many ways. It has, for instance, been splendidly served by its Directors and their staffs. But many others, too, have exercised a powerful and valuable influence on the life of the place, and anyone who was privileged to come into College life during the years after the 1914 war could not fail to see very quickly that three ladies were having a most healthy influence on countless students whom they made their friends and helped in every possible way. Two of them are happily still with us, but we mourn the loss of Dr. Emily Daymond, most of whose long life was spent in close touch with College, where she made many friends, as was seen at the memorial service on November 12, 1949, at Holy Trinity Church, Prince Consort Road.

No College or Union function was complete without her. She was to be seen everywhere eagerly discussing some point of scholarship, whether in Bach or her beloved Parry, or perhaps having a tête-à-tête with someone about an inroad on the Loan Fund, which she administered with tireless tact, and she was even mysteriously believed to come to College on Saturdays, a remarkable adventure, for no one quite knew what went on then—though anyone brave enough to make the exploration could find her, as usual, the centre of a happy group, this time of students well below the usual College age, and her sympathy with the young was also poured out at the other end of Queen's Gate with all the musical girls at Miss Spalding's School.

The present writer owes her thanks for many kindnesses; one is specially typical. A letter came one day in that rapid, not too easy hand, at that time not very familiar. A young singer had just lost his mother and was much upset by it. Hadn't I recently suffered the same loss and, if so, would I write to him? Thus began a close friendship which has worn well through twenty years and has extended itself through two families. Truly she is one whose influence has spread further than she knew, and has enriched countless lives.

ADRIAN BOULT.

DANIEL PRICE

DECEMBER 24, 1949

On Christmas Eve, Daniel Price, one of the original Foundation Scholars of the R.C.M., died in his eighty-eighth year.

He entered College in May, 1883, being then within three months of his twenty-first birthday. In those spacious days it was possible to hold a scholarship for five years, and this Dan Price did, not leaving College until March, 1888. He studied singing with Albert Visetti and was also a pupil of Frederick Cliffe and Frederick Bridge. During these five years his fine bass voice was brought to maturity and he laid the foundations of his

successful interpretations of oratorio rôles. It is interesting to note that, having gained his A.R.C.M. for singing just before leaving College at Easter, 1888, he was immediately appointed to the teaching staff, a position which he held for fifty-two years, retiring in 1940.

He became well known as a concert and oratorio singer and was for a time a member of the Westminster Abbey Choir, while in later years he was much in demand as adjudicator at musical festivals, where his bluff geniality and helpful criticisms to aspiring performers made him widely popular.

Those of us who were his pupils remember the enthusiasm and interest he gave to our lessons and especially his careful teaching of the traditions of oratorio singing, in which he himself had been coached by the greatest masters of the day. He was always interested in the careers of his former pupils and glad to see us on a return visit to College—when we would take a preliminary peep through the door to see "Dan" (wearing his black velvet skull cap) earnestly instructing the present generation . . . "scale from A, Miss So-and-So"!

No-one would have guessed that he was nearly seventy-eight when he retired, he was still so energetic and active, getting up early in the morning and walking part of the way between his home at Acton and the R.C.M.

MARGARET BISSETT.

ANNIE GRIMSON

OCTOBER 9, 1949

A link with the earliest College days has been broken by the death of Annie Grimson (Mrs. Wallis). At the age of twelve she gained one of the original piano scholarships and, after study for several years with Franklin Taylor, won the Hopkinson Gold Medal. In addition to concert work she was successful as a teacher and, for some years, was on the staff of the Guildhall School of Music. Annie was the eldest of the large Grimson family, five of whom studied at College, where over a long period they were outstanding as pianists and string players. She was also a viola player, thus qualifying to take part later in performances, given by her father and the seven children, of such works as the Octets by Mendelssohn and Svendsen.

HESTER STANSFELD PRIOR.

REVIEWS

A HANDBOOK ON THE TECHNIQUE OF CONDUCTING. By Sir Adrian Boult. Hall, Oxford.

THE CHORAL CONDUCTOR. By Leslie Woodgate. Ascherberg, Hopwood & Crew. 5s.

It is a pleasure indeed to read two books on conducting which are so full of sound sense as these. They give much advice, often elementary but never trivial. (The last book I reviewed in these columns contained such pearls of wisdom as "The bâton is held in the right hand, thus leaving the left hand free to turn the pages of the score.")

To members of Sir Adrian's conducting classes in the early nineteen-twenties, a re-reading of what was our text-book must evoke a certain nostalgia—memories of Wednesday afternoons spent in a room which is now a room no more, score-reading on pianos which even then were pianos no more (of one of them, as an Irish member of the class put it, the black notes were green) and discussing the errors we had committed during our matutinal conducting of the ragtag and bobtail of the College instrumentalists, known as "the Wednesday Orchestra," or, more often, "The Jazz Band."

And now, after more than a quarter of a century, the book has reappeared in its seventh edition. Like ourselves, it is slightly changed in shape; unlike ourselves, it is much improved in outward appearance.

In view of the mass of experience which Sir Adrian has packed into the years between, one might expect important modifications in the text: but in fact a comparison with the 1920 edition does not show any major changes. Certainly there are some interesting new paragraphs on over-practice, marking of scores, method of rehearsal and platform arrangement, and Sir Adrian seems to have modified his views on preparing a score and one or two other points. For the rest, the alterations are comparatively trivial, and it is indeed rather hard to see the reason for some of them. Why, for instance, change the picturesque comparison of Music to "a cascade down a salmon ladder" into a mere "waterfall or a bell rolling downstairs"? (And surely a ball is meant?) On the other hand, when Sir Adrian in 1920 alludes to practices that obtained "twenty-five years ago" (as opposed to contemporaneous ones), one feels that the wording should have been changed in 1949.

But the book remains what it has always been—not a work of the terrifying completeness of Scherchen's "*Lehrbuch des Dirigierens*" or even of the technical detail of Adam Carse's "*Orchestral Conducting*," but a thoroughly practical handbook for those whom, stick in hand, Fate has thrust in front of a choir or an orchestra. Sir Adrian's double apology for his telegraphic style is unnecessary. Would that all text-books were written in such concise, readable English.

Although Mr. Woodgate's book is written for the choral conductor, some of it is necessarily devoted to orchestral conducting. It is, in fact, aimed at much the same reader as Sir Adrian's—the conductor who, though at home with his choir, feels the need of guidance when the orchestra comes along for a final rehearsal and the performance. There is, perhaps, a little confusion as to what sort of choral conductor Mr. Woodgate is writing for and about. He tells us in his preface that he writes about the "conductor's work from the beginner's point of view," but when, at the start of Chapter III, we read that at the first combined rehearsal "the Chorus is keen and excited with the thought that after many weeks of careful training by the Chorus Master they are to meet someone who is able to lead them to further heights in their quest for perfection," we feel that our beginner has come on a lot in two chapters.

The first fifty pages are packed with sound common sense and good advice on every aspect of the choral conductor's job, including programme building, platform arrangement and even platform deportment; but the last thirty give the book an interest and usefulness that make it unique. First there is a list of choral works, giving timings, publishers and orchestration. (Of course, no such list could aim at completeness, but surely Holst's "*Hymn of Jesus*" or Vaughan Williams's "*Sea Symphony*" should have been included?) Then there is a list of British part-songs (also with publishers and timings) for male, female and mixed voices, graded according to difficulty. Lastly, there is an admirable disquisition on conducting Handel's "*Messiah*," in which Mr. Woodgate, although lavish with technical advice and scholarly on textual questions, very rightly concentrates on the unfolding of the drama. His great experience and, above all, his enthusiasm and sincerity make this section an outstanding contribution to musical literature.

In a preface, Sir Malcolm Sargent tells a vernacular story about a north-country conductor. May I add a Scottish one? At a rather chaotic rehearsal of a village choir struggling with "*Messiah*," the conductor said: "Ma freens, I can juist see auld George Frederick lookin' doon frae heaven an' saying', 'Eh! Jamie, lad, but ye're makin' an awfu' muck o' it!'. Mr. Woodgate's book will be of special value to the Jamies up and down the land, who have no further excuse for makin' a muck o' it.

GUY WARRACK.

DANCES OF ENGLAND AND FRANCE. By Mabel Dolmetsch. Kegan Paul. 2 gns.

The Court dances of the renaissance period came to England through France in the main. France has indeed always been the headquarters of both social and artistic dancing. But in the seventeenth century the tide

flowed in the other direction and English country dancing swept over Europe. Mrs. Dolmetsch's book, which is concerned with the period 1450 to 1600, is therefore more concerned with French than with English dances, the *basses danses*, the *branle* and the *pavans*, galliards, allmains and courantes described by Arbeau in his "*Orchésographie*," but she makes extensive use of English text books and devotes one of her chapters to the "measure," which is an English transformation of the *basse danse*.

Much space is devoted to practical instruction in the actual realisation of the dance steps. Mrs. Dolmetsch worked these out from Arbeau and other instruction books and produced a number of them at Haslemere Festivals before the war. But she seems not to have been aware of other workers in this field; she makes no reference in her not very extensive bibliography to the numerous papers covering her ground that have appeared in the "*Journal*" of the English Folk Dance and Song Society. Many dancers may therefore disagree with her confidently pronounced dance instructions. The value of the book is in its ample citations from original sources: her first chapter, for instance, quotes the treatise of Robert Coplande of 1521 and a large portion of the Burgundian "*Manuscrit des Basses-danses*" (c. 1560). Throughout Mrs. Dolmetsch draws extensively on Arbeau and quotes the tunes. These have been simply and suitably harmonised for performance on the piano and form a valuable feature of the book, which is also adorned with some well reproduced pictures of the fifteenth century.

FRANK HOWES.

MUSIC. By Hadow and Dyson. Oxford University Press. 5s.

Sir Henry Hadow's small volume in the "Home University Library" series first appeared in 1924, a time when books designed to assist the hypothetical man-in-the-street in his musical adventures were by no means as common as they are to-day. His approach was essentially historical, and though his period (from the ancient Greeks to early Elgar) was as wide as his space was limited, his brilliant résumé skated over the surface without ever running the risk of superficiality. And now, in the book's third edition, Sir George Dyson takes up the story where Sir Henry dropped it so that the present-day reader may know how music has been served by twentieth century composers the world over. Like Sir Henry, Sir George invariably takes the wider view, seeing music's changes not as isolated technical phenomena, but as the expression of the spirit of a changing world, and, like Sir Henry, he does not confuse personal prejudice with criticism—whatever his private feelings about Schönberg's *Five Orchestral Pieces* (1909), atonality gets its fair share of space and an objective discussion. The moral of his story, however, comes in the last paragraph, when he reminds us that the most famous name in eighteenth century Europe was Adolph Hasse, and that even the astute Burney considered Philipp Emmanuel Bach of more consequence than his father.

JOAN CHISSELL.

PRELUDE, PASSACAGLIA AND FUGUE. For Violin and Viola. By Gordon Jacob. Joseph Williams. Score 2s. 6d. With parts, 3s.

This work might be considered almost unique for this pair of instruments. The brilliant scoring, contrasts of mood, economy in the use of material are all typical features of the composer at his best. In the opening of the Prelude, by the judicious use of double stops and well-written passage work, Jacob achieves an impressive sound, and even the effect of virtuosity, whilst the succeeding canon in a quiet and lyrical mood admirably sets off the subtle difference in the two instruments' tone colours.

The Passacaglia is an austere little movement—difficult for the players and rather uncompromising in style.

The Fugue displays sheer virtuosity and wit, as with every conceivable twist the theme is thrown about between the two instruments, until the impressive opening of the Prelude reappears. The Coda is a terrific and exhilarating scurry. This duet will be of the greatest value, and a delight for both players and listeners.

BERNARD SHORE.

SUO-GAU (Welsh Lullaby). Arr. Mantle Childe.

MY LOVE'S AN ARBUTUS. Arr. Herbert Fryer. Oxford University Press. 2s. 6d. each.

How very welcome is the University Press collection of "immediately attractive works demanding only a moderate technical standard" to those who, in the work-a-day world, are so often dismayed at the amount of time required to produce results in more advanced works! It would take more than a casual reading, however, to discover their full attractions—and this is indeed true of the two new arrangements of folk tunes by Mantle Childe and Herbert Fryer.

These can be recommended not only to the large class of musicians, professional or otherwise, whose busy lives limit the time for playing at their disposal, but also to younger players for whom they provide a really musical study in part-playing, tone-gradation, and general "listening"—too often overlooked by the ambitious.

The two folk tunes are treated very differently. The Welsh Lullaby retains throughout its essential simplicity of mood, if not of harmony, and in construction grows to a climax of complexity rather than of volume; while in Mr. Fryer's hands a very romantic presentation of the beautiful Irish folk tune blazes forth in a richness of colour which will arrest attention, even if there are those whom it will not always entirely convince.

IN THE COWSLIP MEADOW. By Thomas F. Dunhill. and J. Raymond Tobin. Joseph Williams. 2s. 6d.

The problems which face those about to present a collection of teaching pieces must be very like those which face a speaker on the day of a school prize-giving. They are bound up in one main question—how to interest the biggest number of people for the largest amount of time. It must be difficult to decide to which section of the audience, visible or invisible, the main argument or theme is to be addressed.

In this collection of pieces Dr. Dunhill's music should be, as always, pleasing to children, since it is melodically, rhythmically, and harmonically satisfying, and as considerable care was taken over their construction, additional notes in appreciation of this are valuable. These, however, are likely to have a more limited appeal than the music, since the younger child would probably prefer to have points of form explained verbally as they are reached, and there are few children capable of working as quickly as the notes would seem to suggest in other respects. An older child at this stage would doubtless find the notes informative, but would be able to do without some of the more elementary suggestions. Discretion and selection on the part of the teacher could do much to support and fulfil the intentions of composer and annotator.

PAMELA LARKIN.

LYRICAL MOVEMENT for B flat Clarinet and Piano. By Robin Milford. Oxford University Press. 4s. 6d.

The quotation from a fifteenth-century poem that heads this work indicates its pastoral, occasionally ornithological character, here conveyed by rhapsodic thematic material, florid figuration, and sequential chromatic harmony of a type that no longer causes surprise. Of the writing for the instruments, that for the clarinet is the more felicitous. The work is of medium length—about seven minutes—and therefore fills a gap in clarinet literature.

ERNEST CHAPMAN.

CRADLE SONG. By Henry G. Ley. Oxford University Press. 2s. 6d.

Based on the carol "Come, rock the cradle for Him," this unpretentious piece of organ music is both slight and charming. It cannot help being effective organ music owing to its authorship, though musically it doesn't get very far and is not startlingly original; but then, what else is demanded by a cradle song?

VARIATIONS ON "ABERYSTWYTH." By R. Vaughan Williams, arr. Herbert Byard. Oxford University Press. 3s.

This movement comes from V. W.'s "Household Music," and is a straightforward chorale prelude with three variations on the hymn-tune. Not too difficult except in phrasing, it is written in the composer's familiar idiom and exploits some false relations and dissonant passing notes effectively. The arrangement for organ is entirely satisfactory.

THE JOLLY CARTER and THE SAILOR AND YOUNG NANCY. Collected and arranged by E. J. Moeran. Oxford University Press. 6d. each.

Both these are attractive folk-songs from Suffolk and Norfolk respectively. "The Jolly Carter," at any rate, already exists in a unison arrangement by the same composer and a more delightful melody one could scarcely desire to meet. E. J. Moeran has a happy knack in this four-part arrangement, as in the other unison version, of providing a very individual accompaniment which harmonises well with the spirit of the folk tune.

O MISTRESS MINE. Two-part song with piano. By David Moule-Evans. Joseph Williams. 5d.

A facile setting of the well-known words, undistinguished by any originality (influences being Parry and Quilter), though happy in vocal treatment.

A PHANTASY (In Jade Green Paradise sleep the Fair) S.A.T.B., unaccompanied. By Norman Fraser. Augener. 6d.

I shouldn't imagine that this piece is very easy to bring off in performance; it is imaginative and in parts original, but suffers from one or two weak links in the music. Still, it is a phantasy!

NORMAN HEARN.

A.R.C.M. EXAMINATION

DECEMBER, 1949

The following are the names of the successful candidates:—

SECTION I. PIANOFORTE (Performing)—

*Alderson, Grace	De Pledge, Janet Joy
*Barnes, Kathleen Rosemary	Fidler, John Alfred
Chiswell, Betty	Glenister, Brenda Patricia
Clark, Anne Lindsay	May, Frances Dorothy
Collins, Eugène Francis	*Truby, Roy Wilfred
Coombes, Cynthia	Wicker, Alan Ewart
*Cousins, Jean Hazel	

SECTION II. PIANOFORTE (Teaching)—

Ash, Mary	Morgan, Gwenda Joyce
Bailey, Annette Walker	Mosdell, Barbara Florence May
*Bradley, Olive Mary Linda	Nicholls, Frederick
Enstone, Harold Percy	Parker, Christopher John Derek
Featherston, Mollie	Smith, Anthony Edmund
*Fisher, Diana Joy	Smith, Ian Trevor Berry
Gaynor, Anne Elizabeth	Snape, Ralph Cawthorne
Gilbert, Raylie	Tidboald, David Peter
Hartley, Mary	Walley, Catherine Frances
King, Florence Mary	Wilson, Harold Thomas Martin
Maske, Hans Herbert	Woods, Madeline
Moren, Margaret Mary	Young, Gabrielle Margaret Ellen

SECTION III. PIANOFORTE (Accompaniment)—

Taverner, Derek George

SECTION IV. ORGAN (Performing)—

James, Michael Richmond

McBeath, Barry

SECTION V. STRINGED INSTRUMENTS (Performing)—

*Violin—*Eastwood, Gillian Avril
Farrow, Brenda Moira*Viola—*Wood, Bernadine Dorothea
Eileen Ward*Double Bass—*

Cunningham, Juliet Elisabeth

SECTION VI. STRINGED INSTRUMENTS (Teaching)—

*Violin—*Bentley, Nina Jean
Bevan, Margaret
Boston, Rosalie Mary Anne
Jocelyn, Charles Frederick*Violoncello—*

Rice, Elsa Josephine

SECTION VII. HARP (Performing)—

Quiney, Enid Joyce

SECTION VIII. WIND INSTRUMENTS (Performing)—

Oboe—

Barnett, John James Henry

*Clarinet—*Bowen, Betty Veronica
Emmott, Geoffrey
Purchase, Donald Bertram*Trombone—*

Mitchell, Alexander Paton

SECTION IX. SINGING (Performing)—

Davies, May
Hoban, John Terence Anthony
Knell, Joan EileenPerks, Mary Elizabeth
Smith, Lewis Vernon Lloyd

SECTION X. SINGING (Teaching)—

Brice, Grace Beatrice

SECTION XI. THEORY OF MUSIC—

Hoare, George William

SECTION XIII. SCHOOL MUSIC (Teaching)—

Allen, Doris Alfreda
Cope, John Leslie
Culley, Arnold William
Cumming, William George
Reginald
Fisher, Freda Ellen May
Foster, Kay M.
Woodward, DennisHunt, Lilyan E. M.
Jeffery, Freda Mary
Knight, Bryne Ernest
Pinto, Eileen Beatrice Mary
Sellers, Godfrey
Simpson, Holly
*Smith, Arthur Leonard**Pass in Optional Harmony.*

NEW STUDENTS—JANUARY, 1950

Badger, H. J. (Australia)
Chen, Y-S. (China)
Foreman, Dorothy (Cheam)
Grimshaw, Patricia (Blackburn)
Harris, W. L. C. (Bath)
Hartman, Pamela (Vancouver)
Kent, K. J. (London)Lewis, N. A. (Ammonford)
Marriott, Valerie (Worcester Park)
Spicer, Brenda (Ware)
Strange, J. (Feltham)
Tanner, Frances J. (E. Africa)
Wade, T. (Stockton-on-Tees)

COLLEGE CONCERTS

WEDNESDAY, SEPTEMBER 21 (Recital)

DENIS VAUGHAN, A.R.C.M. (Scholar—Australia) (Organ)

TOCCATA, Adagio and Fugue in C major	...	...	...	...	...	...	Bach
CANONIC VARIATIONS on "Vom Himmel hoch, da komm ich her"	...	...	...	...	...	...	Bach
(a) In canone all' ottava							
(b) Allo modo in canone alla quinta							
(c) In canone alla settima							
(d) In canone all' ottava per augmentation							
(e) L'Altra sorte del canone al rovescio							
THREE PIECES for a Flute Clock	...	...	...	...	...	...	Haydn
(a) Minuet; (b) Marche; (c) Andantino							
LITANIES	...	...	...	...	...	...	Jehan Alain
SUITE, Op. 5	...	...	...	...	...	...	Maurice Durufel

WEDNESDAY, SEPTEMBER 28 (Chamber)

PIANO SONATA in A minor, K.310	...	...	...	...	...	...	Mozart
ELLEN RAVEN, A.R.C.M.							
SONATA for Viola and Piano in E flat major, Op. 120, No. 2	...	...	...	...	...	...	Brahms
ISABEL SMITH, A.R.C.M.							
MAUREN HILSDON, A.R.C.M.							
CHACONNE for Violin Solo	...	...	...	...	...	...	Bach
TESSA ROBBINS (Scholar)							
SONATA for Violin and Piano in C minor, Op. 30, No. 2	...	...	...	...	...	...	Beethoven
ELSA JENSEN, A.R.C.M. (Associated Board Scholar—Canada)							
ANN BROOMHEAD, A.R.C.M. (Scholar)							

WEDNESDAY, OCTOBER 5 (Chamber)

SONATA for Violin and Piano in B flat major, K.378	...	...	...	...	...	...	Mozart
GILLIAN EASTWOOD (Scholar)							
HAROLD RICH, A.R.C.M. (Associated Board Scholar)							
VARIATIONS on a theme of Paganini (Book I)	}						
INTERMEZZO in E flat, Op. 117, No. 1							
VARIATIONS on a theme of Paganini (Book II)							Brahms
JOHN MOORE-BRIDGER, A.R.C.M. (Scholar)							
SONATA No. 3 for Violin and Piano	...	...	...	...	...	...	Debussy
GYNNI ADAMS, A.R.C.M. (Associated Board Scholar—New Zealand)							
ALEX GIBSON, A.R.C.M. (Associated Board Scholar)							
PIANO SOLOS	...	...	...	...	...	...	Thomas Rajna
(a) Prelude No. 9							
(b) Prelude No. 10							
(c) Prelude No. 5							
(d) Prelude No. 11							
THOMAS RAJNA (Hungary)							

WEDNESDAY, OCTOBER 12 (Chamber)

PIANO SONATA in B minor	...	...	...	...	...	...	Chopin
PETER ELMERT, A.R.C.M.							
FOUR PIECES for Violin and Piano, Op. 17	...	...	...	...	...	...	Josef Suk
(a) Quasi ballata							
(b) Appassionata							
(c) Un poco triste							
(d) Burleska							
JAN LENSKY, A.R.C.M. (Exhibitioner—Czechoslovakia)							
STANISLAV HELLER, A.R.C.M. (Czechoslovakia)							
SONATA for Cello and Piano (in one movement)	...	...	...	...	...	...	Debussy
WILFRED SIMENAUER (New Zealand)							
EMILY MAIR, A.R.C.M. (Scholar)							
STRING QUARTET in D major, Op. 76, No. 5	...	...	...	...	...	...	Haydn
BARBARA PENNY (Scholar)							
BERNADINE WOOD (New Zealand)							
GRANVILLE MORRIS (Scholar)							
JENNIFER RYAN (Scholar)							

WEDNESDAY, OCTOBER 19 (Chamber)

SONATA for two Pianos in D major, K.448	Mozart
Geoffrey Laycock, A.R.C.M. Harold Rich, A.R.C.M. (Associated Board Scholar)	
SONATA No. 3 for Violin and Piano in E major	Bach
Jan Lenky, A.R.C.M. (Exhibitioner—Czechoslovakia) Stanislav Heller, A.R.C.M. (Czechoslovakia)	
PIANO SOLOS ... (a) Nocturne in D flat major	Chopin
(b) Paganini Study No. 6 in A minor	
Elizabeth Winship, A.R.C.M. (Scholar)	
PHANTASIE STRING QUARTET (in one movement)	Hurstone
Jacqueline Ward, A.R.C.M. (Scholar) Zonia Lazarrowich, A.R.C.M. (Associated Board Scholar—Canada) Jasmin Kapa-awa Mauden Lovell (Scholar)	
PIANO SONATA in E flat major, Op. 81 (<i>Les Adieux</i>)	Beethoven
Juan Samuël (Rumanian)	

TUESDAY, OCTOBER 25 (Second Orchestra)

OVERTURE La Dame Blanche	Boieldieu
CONCERTO for Violin and Orchestra	Mendelssohn
Jacqueline Bowler, A.R.C.M. (Associated Board Scholar)	
CONCERTSTÜCK for Piano and Orchestra, Op. 79	Wagner
Mairine Javahiri-Pires, A.R.C.M. (Associated Board Scholar—Cyprus)	
SYMPHONY No. 102 in B flat major	Händel
Conductor: George Stratton First of the Orchestra: Barbara Lenny (Scholar)	

WEDNESDAY, OCTOBER 26 (Chamber)

STRING QUARTET in F major, Op. 9, No. 1	Beethoven
Glynn Adams, A.R.C.M. (Associated Board Scholar—New Zealand) Elsa Jensen, A.R.C.M. (Associated Board Scholar—Canada) Bernadine Wood (New Zealand) Wilhelm Simenauer (New Zealand)	
SACRED ARIA The Blessed Virgin's Expostulation	Purcell
Christina Parish Accompanist: Geoffrey Laycock, A.R.C.M.	
SUITE for two Clarinets	Alm-Franck
Ronald Moore Geoffrey Emmott (Scholar)	
PIANO SOLO Rhapsody	John Ireland
Emily Vair, A.R.C.M. (Scholar)	
SONATA for two Clarinets	Poulenc
Ronald Moore Geoffrey Emmott (Scholar)	

WEDNESDAY, NOVEMBER 2 (Chamber)

PIANO SONATA in G minor	Schumann
Ruth Stanfield (Associated Board Scholar)	
CELLO SOLOS (a) Largo	Veracini
(b) Chaconne Vivaldi (arr. Papastavrou)	
Fleethurios Papastavrou (Greece) Juan Samuël (Rumanian)	
FIVE MYSTICAL SONGS	Vaughan Williams
(a) Easter (b) I got me flowers (c) Love had me welcome (d) The call (e) Anthemion Richard Bowen (Exhibitioner) Accompanist: Ruth Lloyd, A.R.C.M.	
SONATA for Oboe and Piano	Saint-Saëns
William Bush, A.R.C.M. (Scholar) Audrey Jamson, A.R.C.M. (Scholar)	
TRIO for Violin, Clarinet and Piano	Milhaud
Granville Morris (Scholar) Derek Hyams Dorothy Horton	

WEDNESDAY, NOVEMBER 9 (Chamber)

- SONATA for Violin and Piano in E minor Bach
 BRIDGET McKEOWN ... LESLEY HOPKINS ...
- PIANO CONCERTO in E major, Op. 109 Beethoven
 MICHAEL MATTHEWS, A.R.C.M. (Scholar)
- "CHAMBER MUSIC," Song Cycle to poems by James Joyce* for soprano, flute and two horns
 (a) Strings in the earth and air }
 (b) Winds of May } John Neill Lambert, A.R.C.M. (Scholar)
 (c) He who have glory lost }
 (d) I hear an army }
 Soprano—AUDREY GELDARD, A.R.C.M.
 Flute—PAUL KINGSLEY, A.R.C.M.
 Horns—ROBERT MOLCHER (Scholar), RICHARD SCATES (Scholar)
- PIANO QUINTET in E flat major, Op. 44 Schumann
 ANN BROOMHEAD, A.R.C.M. (Scholar)
 DENIS BROWN (Associated Board Scholar—Jamaica)
 JACQUELINE BOWER, A.R.C.M. (Associated Board Scholar)
 JASMINE KARASAWA
 BRUNO SCHRECKER (Scholar)

* These words are used by permission of the James Joyce Estate and Messrs. Jonathan Cape

WEDNESDAY, NOVEMBER 16 (Chamber)

- FRENCH SUITE No. 5 in G major Bach
 ALISON HOLLAND, A.R.C.M.
- TRIO for two oboes and cor anglais, Op. 87 Beethoven
 Oboes—JAMES BROWN (Scholar), WILLIAM BUSH, A.R.C.M. (Scholar)
 Cor Anglais—PETER BOSWELL, A.R.C.M. (Scholar)
- SONGS Brahms
 (a) Auf dem Kirchhofe
 (b) Wir wandelten
 (c) Immer leiser wird mein Schlummer
 (d) Ständchen
 JEAN WOODS, A.R.C.M. (Scholar)
 Accompanist—ALEX GIBSON, A.R.C.M. (Associated Board Scholar)
- STRING QUARTET in C major, K.465 Mozart
 ZONIA LAZAROWICH, A.R.C.M. (Associated Board Scholar—Canada)
 ELIZABETH BURCHATT, A.R.C.M.
 ISABEL SMITH, A.R.C.M., HELEN KEYNOLDS

WEDNESDAY, NOVEMBER 23 (Chamber)

- PIANO SOLO Bach
 Chromatic Fantasia and Fugue
 GILLIAN TOPPING, A.R.C.M. (Scholar)
- SONGS Rachmaninoff
 (a) Oh, je souffre }
 (b) To the children }
 (c) Aimant la rose, le rossignol Rimsky-Korsakoff
 (d) The lilacs }
 (e) Harvest of sorrow } Rachmaninoff
 AUDREY GELDARD, A.R.C.M.
 Accompanist—GEOFFREY LAYCOCK, A.R.C.M.
- FOUR PIECES from the Preludes, Book I Debussy
 (a) Les collines d'Anacapri
 (b) Les sons et la parfums tournent dans l'air du soir
 (c) La danse de Puck
 (d) Ce qu'a vu le vent d'Ouest
 ERIC STEVENS, A.R.C.M. (Scholar)
- STRING QUARTET in E minor, Op. 59, No. 2 Beethoven
 DENIS BROWN (Associated Board Scholar—Jamaica)
 NORMAN NELSON (Scholar)
 ISABEL SMITH, A.R.C.M., VIVIEN COULING (Scholar)

TUESDAY, NOVEMBER 29 (Second Orchestra)

- OVERTURE Cherubini
 Anacreon
- RECITATIVE AND ARIA from "Messiah" Handel
 But who may abide
 OWEN GRUNDY (Scholar)
 Conductor—FRED MARSHALL (Scholar)
 Continuo—RHOSLYN DAVIS (Scholar)
- PIANO CONCERTO in C minor, K.491 Mozart
 OLIVER MORLEY
- ARIA from "La Traviata" Verdi
 Ah! fors' è lui
 MARY PERKS (Scholar)
 Conductor—ALEX GIBSON, A.R.C.M. (Associated Board Scholar)
- PEER GYNT SUITE No. 1, Op. 46 Grieg
 Conductor—GEORGE STRATTON
 Leader of the Orchestra—ERIC BOWIE (Scholar)

WEDNESDAY, NOVEMBER 30 (Chamber)

- SERENADE for wind instruments in E flat major, K.375 Mozart
Oboes—PETER BOSWELL, A.R.C.M. (Scholar), JAMES BROWN (Scholar)
Clarinets—GEOFFREY EMMOTT (Scholar), RONALD MOORE
Horns—ROBERT MOLCHER (Scholar), ANTONY GRAY
Bassoons—WENDY ROBINSON, A.R.C.M., STEFAN DE HAAN
- THREE PSALMS for Contralto and Piano Edmund Rubbra
 (a) Psalm VI
 (b) Psalm XXIII
 (c) Psalm CL
 EILEEN PRICE (Scholar)
 Accompanist—ALEX GIBSON, A.R.C.M. (Associated Board Scholar)
- STRING QUARTET in D minor, *Voces Intimae* Sibelius
 JACQUELINE BOWER, A.R.C.M. (Associated Board Exhibitioner)
 ZONIA LAZAROWICH, A.R.C.M. (Associated Board Scholar—Canada)
 GABRIEL BARNARD (Scholar) HELEN REYNOLDS

WEDNESDAY, DECEMBER 7 (Chamber)

- STRING QUINTET in G major, Op. 111 Brahms
 TREVOR CONNAH SIMON STREATFIELD, A.R.C.M. (Exhibitioner)
 JASMINE KARASAWA BERNADINE WOOD (New Zealand)
 ROSAMARY PFAENDLER, A.R.C.M. (Scholar)
- CLARINET QUINTET in B minor, Op. 115 Brahms
 FRANK GURR, A.R.C.M. (New Zealand)
 GYNNIE ADAMS, A.R.C.M. (Associated Board Scholar—New Zealand)
 BERNADINE WOOD (New Zealand) ROSEMARY PFAENDLER, A.R.C.M. (Scholar)

THURSDAY, DECEMBER 8 (First Orchestra)

- SYMPHONY No. 5 in E minor Tchaikovsky
- CONCERTO for Violin, Cello and Orchestra in A minor Brahms
 TREVOR CONNAH WILFRED SIMENAUER (New Zealand)
- POÈME CHORÉGRAPHIQUE ... La Valse Ravel
 Conductor—RICHARD AUSTIN
 Leader of the Orchestra—GYNNIE ADAMS, A.R.C.M. (Associated Board Scholar—New Zealand)

FRIDAY, DECEMBER 9 (Choral)

- MOTET FOR DOUBLE CHORUS ... "In exitu Israel" Samuel Wesley
- MASS in G minor for solo quartet and double choir Vaughan Williams
 GABRIELLE PAILLIPS (Associated Board Scholar—New Zealand)
 MONA ROSS (New Zealand) DERBK CLARE
 MICHAEL JACKSON
- MISSA BREVIS for Choir and Organ Zoltan Kodály
 Organist—KENNETH MOBBS
 Conductor—DR. HAROLD DARKE

COUNTY COUNCIL JUNIOR EXHIBITIONERS

A concert was given by the County Council Junior Exhibitioners on Saturday, December 10, at 11.30 a.m. Piano solos were played by Elizabeth Francis, Anne Wiggins, Jill Davis, Gwen Lawrence, Doreen Frederick, Daphne Butwick, Sylvia Atkins, Vivian Hayward, Christine Denby, Eunice Marino and Joan Ryall. Piano duets were played by Norma Baty and Pauline Hughes, and Louise Voysey and Brenda Crookenden. A trio was played by Brian Hill, Howell Jones and Martin Sarnier, violin solos by William Sangwine and Doreen Clarke, and a cello solo by Howell Jones. The Senior Choir sang two pieces and the Senior Orchestra also played.

DATES, 1950

- SPRING TERM January 2, 1950, to March 25, 1950
 SUMMER TERM April 24, 1950, to July 15, 1950

R.C.M. CROSSWORD

No correct solution of the crossword on page 94 of the last number of the magazine has yet been received, so a book-token for 10s. 6d. may still be yours if you post your entry to Mr. Eric Harrison, c/o R.C.M. Union Office, at once.

THE PATRON'S FUND

FOUNDED BY LORD PALMER

THURSDAY, OCTOBER 20

The soloists at this concert have been awarded Queen's Prizes, which were instituted by the Patron's Fund with the gracious permission of Her Majesty the Queen.

GOD SAVE THE KING

OVERTURE " Satyricon " *John Ireland*
(Student: 1893-1901)

ARIA from *Così fan tutte* ... " Her eye so alluring " *Mozart*
EREACH RILEY (Australia)

ROMANCE for Violin and Orchestra, " The Lark Ascending "
Vaughan Williams
(Student: 1890-1896)

SCENA from *Otello* " Credo " *Verdi*
JOHN PROBYN (Australia)

ELEGIE for Cello and Orchestra *Fauré*
EILEEN CROXFORD (England)

RECITATIVE AND ARIA from *Così fan tutte*, " Firm as rock " *Mozart*
ELSIE MORISON (Australia)

PRESENTATION OF COLLEGE PRIZES AND MEDALS BY H.R.H THE PRESIDENT

BALLET MUSIC from *The Perfect Fool* *Gustav Holst*

Conductor: RICHARD AUSTIN

Leader of the Orchestra—TESSA ROBBINS (Scholar)

OPERA REPERTORY

A performance by the Opera School was given in the Parry Theatre on Friday, December 2, at 5.30 p.m.

1. " WHEN WE ARE MARRIED "

A play in three acts by J. B. PRIESTLEY

Cast in order of appearance

Ruby Birtle	...	...	...	...	...	ROSALIND ROWLANDS
Gerald Forbes	...	...	...	...	...	DUNCAN ROBERTSON
Mrs. Northrop	...	...	...	...	...	SHEILA YOUNG
Nancy Holmes	...	...	...	...	...	ELIZABETH ROBINSON
Fred Dyson	...	...	...	...	...	LESLIE ANDREWS
Henry Ormonroyd	...	...	...	...	...	ALFRED HALLETT
Alderman Joseph Helliwell	...	...	...	...	...	GORDON FARRALL
Maria Helliwell	...	...	...	...	...	Acts I and III SYLVIA BEAMISH
Herbert Soppit	...	...	...	...	...	Act II MARY DAWSON
Clara Soppit	...	...	...	...	...	ANTHONY VERCOR
Annie Parker	...	...	...	...	...	OWEN GRUNDY
Lottie Grady	...	...	...	...	...	Acts I and III DOREEN ORME
Rev. Clement Mercer	...	...	...	...	...	Act II JEAN TRUSCOTT
						MARY PERKS
						MONA ROSS
						JOHN OXLEY

2. " LOVE AND HOW TO CURE IT "

A play in one act by THORNTON WILDER

Joey	...	...	...	...	...	LESLIE ANDREWS
Rowena	...	...	...	...	...	BETTY WOOD
Linda	...	...	...	...	...	JEAN CARROL
Arthur	...	...	...	...	...	RICHARD BOWEN

Producer: JOYCE WODEMAN

Stage Manager: JOHN CLEAR

Scenic Artist: LEO LENOW

Music arranged by MICHAEL MATTHEWS

PROVISIONAL CONCERT FIXTURES

EASTER TERM, 1950

It is hoped to keep to the following scheme, although it may be necessary to alter or cancel any Concert *even without notice*.

First Week

WEDNESDAY, JAN. 4, at 5.30 p.m.
Chamber Concert.

Second Week

WEDNESDAY, JAN. 11, at 5.30 p.m.
Chamber Concert.

Third Week

WEDNESDAY, JAN. 18, at 5.30 p.m.
Chamber Concert.

Fourth Week

WEDNESDAY, JAN. 25, at 5.30 p.m.
Chamber Concert.
FRIDAY, JAN. 27, at 5.30 p.m.
Drama.

Fifth Week

TUESDAY, JAN. 31, at 5.30 p.m.
Second Orchestra.
WEDNESDAY, FEB. 1, at 5.30 p.m.
Chamber Concert.

Sixth Week

WEDNESDAY, FEB. 8, at 5.30 p.m.
Chamber Concert.
*THURSDAY, FEB. 9, at 5.30 p.m.
First Orchestra.

Seventh Week

WEDNESDAY, FEB. 15, at 5.30 p.m.
Chamber Concert.
THURSDAY, FEB. 16, at 2 p.m.
Concerto Trials.

Eighth Week

WEDNESDAY, FEB. 22, at 5.30 p.m.
Chamber Concert.
FRIDAY, FEB. 24, at 5.30 p.m.
Opera Repertory.

Ninth Week

WEDNESDAY, MAR. 1, at 5.30 p.m.
Chamber Concert.
FRIDAY, MAR. 3, at 5.30 p.m.
Choral Concert.

Tenth Week

WEDNESDAY, MAR. 8, at 5.30 p.m.
Chamber Concert.
FRIDAY, MAR. 10, at 5.30 p.m.
Drama.

Eleventh Week

TUESDAY, MAR. 14, at 5.30 p.m.
Second Orchestra.
WEDNESDAY, MAR. 15, at 5.30 p.m.
Chamber Concert.

Twelfth Week

WEDNESDAY, MAR. 22, at 5.30 p.m.
Chamber Concert.
*THURSDAY, MAR. 23, at 5.30 p.m.
First Orchestra.

Tickets will be required for the performances marked *.

H. V. ANSON, *Registrar*.